

A local economic stimulus plan that could actually work p5

Special report: PG&E and downtown try to buy the election p14

# GUARDIAN

OCTOBER 15 - 21, 2008 THE SAN FRANCISCO BAY GUARDIAN SFBG.COM VOL. 42, NO. 3 • FREE



## America the weird!

The biggest-ever DocFest seeks out hilarious, scary, thoughtful, and just-plain-strange true tales p55

STILL FROM BUNNYLAND

### EDITOR'S NOTES

By Tim Redmond  
› tredmond@sfbg.com

Follow the money: downtown and the landlords are trying to take over the Board of Supervisors.

It's not surprising. For the past eight years, the progressives have had enough of a solid majority on the board to prevent Mayor Gavin Newsom from putting some of his worst plans in place and to propose — and often implement — a much better agenda.

This board brought us the living wage ordinance and the universal health care program. This board is moving to solve the budget crisis with taxes on wealthy property owners and big law firms. This board isn't about to approve an Eastern Neighborhoods Plan that turns the city entirely over to the developers. This board supports public power and renewable energy, and is willing to go up against Pacific Gas and Electric Co.

In fact, these past few years have marked the first time in a generation or more that downtown hasn't controlled both the Mayor's Office and the board. And the big boys don't like it a bit.

They know they can't defeat Sup. Ross Mirkarimi in District 5, and that they can't stop a progressive candidate from winning in District 9. But they are going full bore, with huge bags of money, to try to get their toadies elected in Districts 1, 3, and 11. This is a real threat, folks. We could lose the board in November. We could lose rent control; that's what the landlords want.

Sarah Phelan and Ben Hopfer have put together a beautiful chart on page 14 that shows how all this is happening. Essentially, a few big players and their political action committees have amassed hundreds of thousands of dollars and are using that money to try to smear super-

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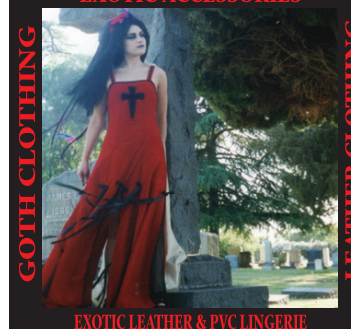
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In just a few weeks there have been  
six killings in the Mission.

## A real plan for safety in the Mission

By Mark Sanchez

**OPINION** When I heard the news that Jorge Hurtado was shot and killed in the Mission District, I was doubly stunned. Not only was the 18-year-old my neighbor, he was shot on the same corner where Erick Balderas was killed a year ago.

Eleven years ago, Erick was a student in the fourth grade class I taught at Paul Revere Elementary in Bernal Heights. In fact, three of my former students have been murdered in the city in the last two years. None were gang members — and none of their attackers have been caught.

Violent crime in the Mission is on a huge upswing; the homicide rate is on track to double what it was a year ago. In just a few weeks there have been six killings in the Mission. It's a tragedy that affects everyone: kids, parents, teachers, business leaders — the entire community.

That community has begun to take matters into its own hands after receiving no commitments from the Mayor's Office. It's going to take two things to overcome violence in the community: *community policing* to better prevent and solve crimes, and *engagement* around social problems that promote violence.

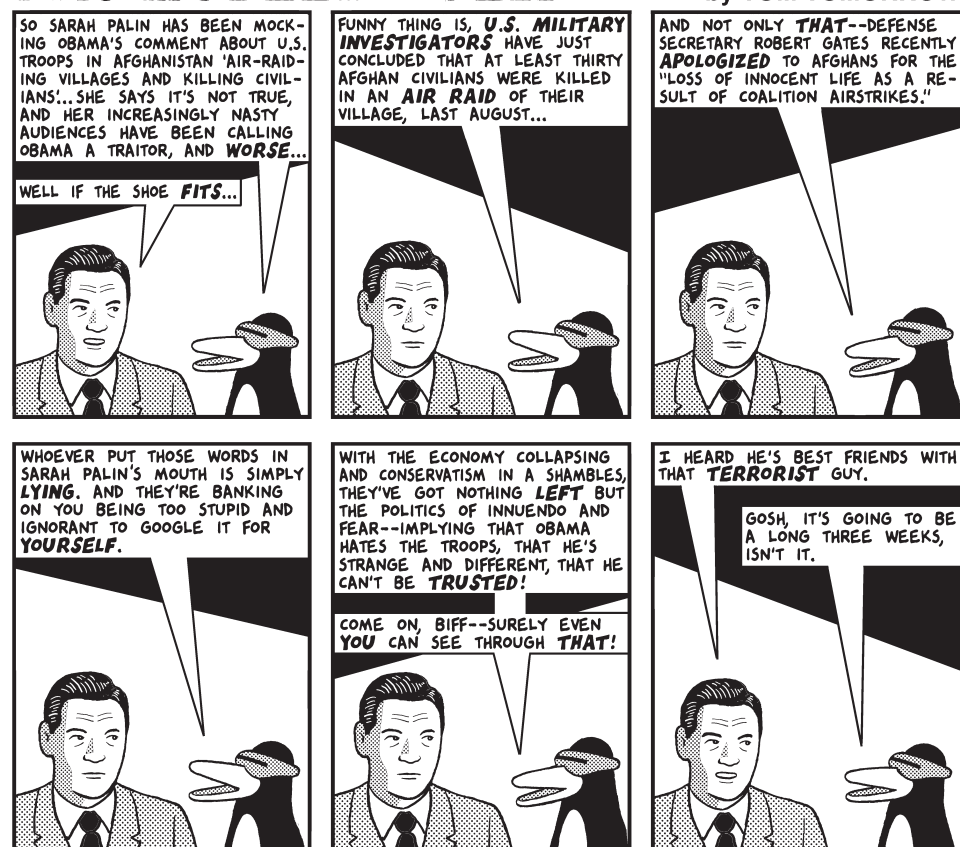
I am glad that Capt. Stephen Tacchini of the Mission Police Station will receive more reinforcements in response to these recent shootings. But it's not enough. Beat cops get to know the people in the neighborhood, and vice versa. But it has to be done the right way: the officers have to be trained appropriately so that police and people in the community can feel comfortable interacting with one another. Especially in a neighborhood like the Mission, cultural competency training is critical.

In Chicago, the city creates incentives for police to live in the communities they patrol. We're exploring new housing options for teachers in the school district, and we should expand the discussion to include police officers as critical members of the community.

CONTINUES ON PAGE 6 »

## THIS MODERN WORLD

by TOM TOMORROW



## Economic stimulus, at home

**EDITORIAL** Mayor Gavin Newsom is planning to announce a local economic stimulus package some time this week. The Board of Supervisors is holding hearings on how the city can help the San Francisco economy. As the presidential candidates thrash around with proposals to address the worst economic crisis since the 1930s, local politicians are hoping to do their part at home.

And that's a fine idea. Even in this globalized economy, San Francisco can do a lot to protect its residents and businesses from the ongoing disaster. But the best way to do that will require political courage — and a recognition that economic stimulus works best from the bottom up, not the top down.

The most effective way to get a depressed economy going, in other words, is to put money as directly as possible in the hands of the people most likely to spend it. That means the sorts of policies that big business and landlords will want — say, cutting “red tape” and reducing business

fees and taxes — isn't going to help.

Progressive economists say that on the national level, one of the most effective policies would be a short-term reduction in the payroll tax. Most working people pay 7.5 percent of their wages into the Social Security trust fund, and most businesses match that contribution. Suspend the employee contribution for three months and everyone in the nation instantly gets a significant raise. (The Social Security fund would take a hit, but this is an emergency and that can be fixed later; despite all the gloom and doom, Social Security will be fine for the next half century with just a few minor fixes.)

The idea is that people who get a raise during a recession are likely to spend it, quickly, which pours money into the economy. The same principal can work in San Francisco. Any economic stimulus package will cost money and add to the city's deficit (unless Newsom and the supervisors are willing to raise taxes to fund it). But some short-term policies could

more than pay for themselves by jump-starting local spending.

A few ideas:

- *Place a moratorium on all residential evictions.* Barack Obama is talking about a short-term freeze on mortgage foreclosures, which makes sense for the nation. But in San Francisco, where most residents are renters, evictions are far more of an economic threat. The mayor and the supervisors could ask the sheriff to refrain from carrying out any eviction actions for a limited period (and potentially cut off funding for eviction actions).

- *Create an emergency rent-subsidy fund.* Make city cash available to anyone facing eviction because of economic circumstance.

- *Reduce Muni fares for a few months.* Muni is in many ways a tax on the poor and working class, who have no other travel options. Almost every penny that people spend on transportation would go right back into the economy.

CONTINUES ON PAGE 7 »

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## LETTERS

### THE CASE FOR QUEZADA

As community members who respect the *Guardian's* progressive tradition, we believe you erred in your endorsements for District 9 Supervisor. While arguing that Eric Quezada would make an “excellent” supervisor who “has far more experience with the pivotal issues of housing and land use than the other two progressive candidates,” you made him your No. 2 pick. Sounds like a No. 1 pick to us — and it should have been.

Rather than pick someone whose “instincts are good,” why not choose the one candidate who has a proven track-record of leadership throughout the district?

Quezada is a unique leader who has created community-based democratic movements for real change at City Hall. Rather than seek power for himself, Quezada has for years created avenues to empower communities across the district, giving people a voice to solve their own problems, whether it's about a neighborhood park, crime, land use, or city planning.

Quezada is a bridge-builder who listens to and works with all sides — a responsible community leader who makes sensible decisions, after listening and including people in the process. Contrary to your article's characterization, Quezada has handled large budgets and managed city contracts. And he has not only been an expert on housing and land use: he's been an effective community leader on crime prevention and youth opportunities as well.

To create the lasting changes this city needs — from community-driven planning, to affordability, to a local economy that dignifies workers, families, and small businesses — we need proven leaders who build movements. Quezada has shown for the past two decades that he is that person.

In this deepening economic crisis, which effects everything from local jobs and wages to crime and community stability, we need a supervisor who not only will legislate effectively,

CONTINUES ON PAGE 7 »






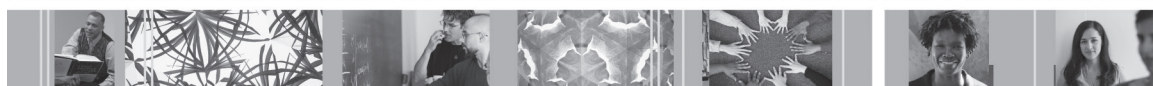
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## EDITOR'S NOTES

CONT. >>

visorial candidates John Avalos, Eric Mar, and David Chiu. There are independent committees doing hit pieces. There is money pouring directly into the campaigns of down-town candidates. There's PG&E money. It's a sewer of nasty campaign cash, all aimed at making sure that three solid progressives don't win.

The San Francisco Tenants Union has a study showing that big landlords, developers, and real estate lobbyists have poured more than \$100,000 into a real estate slate made up of Sue Lee in D1, Joe Alioto in D2, and Ahsha Safai in D11. Almost \$60,000 went to Alioto alone; that's a third of his total money.

You can see where that money's going if you live in the Excelsior, North Beach, or Richmond districts. It's going for misleading, nasty hit pieces. One piece attacks Mar for supposedly preventing neighborhood kids from attending neighborhood schools (on the School Board, Mar, like every other sensible board member, has refused to allow the schools to be resegregated, which is what the "neighborhood schools" movement is talking about). Another attacks Avalos for being too close to Sup. Chris Daly (sure, he worked for Daly and they share some political views. But if you meet Avalos, you realize he and Daly have radically different temperaments).

All this is part of a larger down-town strategy. If this crew can't win those three races in November, I guarantee they'll try to amend or repeal district elections in the next two years. They're well-funded, they're serious, the stakes are high — and they have no problem fighting dirty.

If you live in Districts 1, 3, or 11, vote for Mar, Chiu, or Avalos. If you don't, you can still help. Go to [Avalos08.com](http://Avalos08.com), [Ericmar.com](http://Ericmar.com), or [votedavidchiu.org](http://votedavidchiu.org). Show up at 350 Rhode Island St. (enter on Kansas) any Mon.–Thurs. between 5:30 and 8:30 p.m. to phone bank or 10 a.m. Sat. and 11 a.m. Sun. to walk precincts. Give money or volunteer. As the old Depression-era slogan said. This is your city. Don't let the big men take it away from you. **SFBG**

## MISSION

CONT. >>

We don't need to go as far as Chicago, though, to find ideas that work: in District 5, Sup. Ross Mirkarimi has pushed for foot patrols (the supervisors overrode a mayoral veto last year to make it happen). He



has also gathered everyone around the same table — nonprofits, police brass, community leaders, city agency heads, small business owners — and these stakeholders have collectively worked on the problems. Because of these strategies, District 5 has seen a huge reduction in violence.

We also have to make sure that the organizations working with youth are engaged with one another, not competing for resources at the expense of getting the job done. There is \$12 million available city-wide for violence prevention, much of it spent in the Mission. But we're not seeing results. Duplication of services, as well as filtering out the really troubled youth who are most at-risk, have diminished the impact of our CBO's hard work.

I've already proposed that a Beacon Program be opened at O'Connell High School, which is near the heart of the violence. It would give kids a safe place to drop in as late as 2 a.m., where they could be referred to counseling services, if necessary.

Candlelight vigils are one way to help a community mourn their loss and begin to heal. But we won't stop this endless cycle with vigils alone. Prevention needs to be our unified goal. **SFBG**

*Mark Sanchez is the president of the San Francisco Board of Education and a resident of the Mission District.*

## STIMULUS

CONT>>

- *Suspend the payroll tax on small businesses.* Small businesses create most of the jobs in the city; suspending the tax on the smallest businesses (those, say, with payrolls of less than \$500,000) would help the most vulnerable and keep the engines of the local economy from failing. Raising the tax on big businesses would, of course, more than pay for this.

- *Raise the general assistance payment.* Sure, some of that money would be spent on alcohol and drugs, but most would be spent on things like food and clothing.

- *Spend more, not less, on the public sector.* Government spending creates jobs; government programs saved the United States from the Great Depression. Taxing the wealthy to fund public jobs programs makes excellent economic sense at the city level, too.

Those are just a few ideas. The supervisors should devote their hearings to developing more. But a plan that only helps big business and doesn't put money in the pockets of the rest of San Franciscans won't do anything to help the local economy. **SFBG**

## LETTERS

CONT>>

but also will transform and democratize the political process.

We are convinced Quezada is by far the best candidate to both represent and engage this district's diverse communities and build the coalitions necessary for lasting change — both in District 9 and in City Hall.

**Christopher Cook, author and former *Guardian* city editor**

**Anne Cervantes, community leader**

**Guiliana Milanese, Coleman Advocates for Youth\***

**Charlie Sciammas, community organizer, PODER\***

**Steve Shapiro, Bernal Heights Democratic Club\***

**James Tracy**

**Steve Williams, People Organized to Win Employment Rights\***

*San Francisco*

*\*For identification only; not an official endorsement*

### JOYCE ROY FOR AC TRANSIT

When Joyce Roy previously ran for the AC Transit Board of Directors, your paper endorsed her. So I was surprised to see her opponent, the incumbent Chris Peeples, get the nod this year. He has saddled the district with the expensive, unwieldy, and much-despised Van Hool buses, made in Belgium.

The Van Hools are poorly ventilated and overheated. Their design requires many passengers to sit facing the back of the bus, so they have to crane their necks and look wildly about (really!) to try and anticipate their bus stops.

The aisles are narrow on the Van Hools, and there are few handholds, so people are tumbling onto one another as the buses rattle over poorly maintained Oakland streets.

The accordion buses are too long for many of the bus stops. The routes were poorly planned.

Joyce Roy will be speaking for the majority of drivers and AC Transit bus riders when she is sitting on the Board.

**Paul Bloom**  
*Oakland*

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## EVENTS SFBG.com

### 12th ANNUAL ARAB FILM FESTIVAL

*This year's program includes films from Morocco, Lebanon, Algeria, Tunisia, United Arab Emirates, Egypt, Palestine, France, Yemen, Iraq, Jordan, Syria, and the United States. Reflecting on life's meaning, sense of place, love and acceptance, these films help us realize that the Arab experience is one aspect of the universal human experience. October 16-28 @ various Bay Area film venues*  
**AFF.ORG/2008**

### DOCFEST 2008: THE 7th SAN FRANCISCO INTERNATIONAL DOCUMENTARY FESTIVAL

*It's the biggest, best DocFest yet! The festival has expanded to two weeks on two screens. Plus we'll have an Opening Night Party held in a Secret, Underground Never Before Seen venue (come to the Roxie on Opening Night for location), and we're bringing back our Roller Disco Party, this time as a Costume Party, on Fri Oct 24 at CellSpace. We're also trying something new in October. Another Hole in the Head is presenting a three weekend series, Oct 10-25, of midnight movies at the Roxie. We're calling it MIDNIGHT CIRCUS. October 17- November 6 @ Roxie Cinema (3117 16th St, San Francisco) and Shattuck Cinema (2230 Shattuck Ave, Berkeley)*  
**SFINDIE.COM**

### POTRERO HILL FESTIVAL 2008

*Billed as the "Little Festival with a Big View", The Potrero Hill Festival is one of San Francisco's most genuine neighborhood Street Fairs capturing a true neighborhood feel and definitely kid friendly. 9am - 5pm. For more info: 415-826-8080*  
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### HELLRAISER HAPPY HOUR: GOODBYE EARRRDRUMS: THE GUARDIAN'S 2008 BUDGET ROCK PREVIEW SHOW

*Budget Rock is the West Coast's longest-running festival for trashy, out of tune (formerly known as "garage") wacked-out music otherwise ignored by the Indie Rock Establishment! Join the Guardian Hellraisers for a FREE down-and-dirty live music happy hour to launch this year's festival, with special guests Lower! and Nobunny tearing up your pretty little eardrums. Enter to win great prizes including festival tickets, collectible t-shirts, DVDs from MVDvisual...and more! 5:30pm - 8pm, 21 and over, NO COVER! October 22 @ Eagle Tavern, 398 12th St at Harrison*  
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**SFBG.COM/HELLRAISER**

**GUARDIAN**

# FRIDAY NIGHTS

**OCTOBER 17**

## ART & ACTIVITIES FOR EVERYONE

5:00 p.m.-8:45 p.m. with live music and cocktails.

Regular museum admission prices apply.

**VIEW** *Space Explorations* a new exhibition that features works by a wide range of 19th- and 20th-century photographers, including William Henry Fox Talbot, Edward Steichen, Margaret Bourke-White and Berenice Abbott. Viewers are invited to join the photographers in exploring the expressive potential of the camera's lens to distort and manipulate space.

**DANCE** to music by **Festejeando el Son** and **Jesus Diaz y su QBA**, co-presented with El Encuentro del Canto Popular and Yerba Buena Gardens Festival.

**LISTEN** to **Forrest Gander** and **Cole Swensen**, two major figures of postmodern lyric poetry. This is in collaboration with the de Young Poetry Series, curated by Paul Hoover, Poet, Editor and Professor of Creative Writing at SFSU. Tickets are \$12 (\$8 for members); museum admission is not included or required. Purchase tickets at [www.museumtix.com](http://www.museumtix.com).

**CREATE** a *milagro* or *corazón* (heart) using tooling foil inspired by the music of Mexico, Central America and Cuba.



Left: Karl Struss, *Cables-Singer Building, Late Afternoon, Brooklyn Bridge* (detail), 1912, platinum print. Collection of the Sack Photographic Trust  
© Estate of Karl Struss

**de Young**



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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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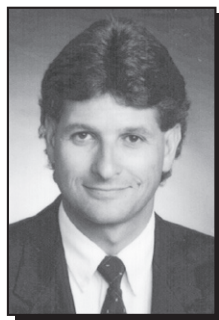


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**Politics** Obama in the '60s, marijuana crackdown, downtown dirty tricks  
**Noise** Live from Pop Montreal, gayest videos ever, Weezer speaks!  
**Pixel Vision** SFC double dutch, nude Olympics, Independent Fashion Fest pics

Horror at home

Model refugee camp lets San Franciscans experience the daily nightmare of millions

By Katie Baker

> news@sfbg.com

According to the Geneva-based Internal Displacement Monitoring Center, 26 million people around the globe are currently seeking safety from conflicts within their own countries. Almost half of these internally displaced persons (IDPs) do not receive significant assistance from their governments.

The United Nations High Commissioner for Refugees says that 16 million people have fled to other countries in search of safety — many settling down in refugee camps that lack adequate shelter, supplies, and medical treatment.

Find it hard to grasp the enormity of these statistics? According to Dr. Matthew Spitzer, so do most people — which is why the Nobel Peace Prize-winning humanitarian organization Doctors Without Borders/Médecins Sans Frontières (MSF) is setting up a refugee camp in the heart of San Francisco.

“So often there are news articles that say 100,000 refugees just did this, there’s famine in Ethiopia ... it just doesn’t register anymore,” Spitzer, who has worked with MSF around the world and currently serves as president of the MSF board of directors, told the *Guardian*. MSF’s interactive exhibit, “A Refugee Camp in the Heart of the City,” attempts to combat

what Spitzer calls “compassion fatigue” — and it does so with great success.

The camp is free and open daily to the public from Oct 15 to 19 between 9 a.m. and 5 p.m. in Little Marina Green Park. During the exhibit, which has appeared on almost every continent and in more than a dozen US states, MSF aid workers act as tour guides, taking groups around the 8,000-square-foot simulation and explaining what refugees need to survive. Statistics come to life as visitors of all ages crowd into makeshift tents, taste high protein biscuits used by MSF aid workers to ward off malnutrition, and attempt to carry 44-pound jugs of water.

Maybe the reality of the global refugee problem will hit you when you try on the “bracelet of life,” a piece of paper refugee children wear wrapped around their upper arms to identify their risk of starvation. Some 20 million children qualify for the most severe form of malnutrition — the bracelet’s “red zone,” which notes a less than 110 mm (4.3 inch) upper arm circumference. “Can you put your arm through this hole?” a Doctors Without Borders postcard asks in stark white lettering above a thumb-sized cutout circle. “A child



Lugging heavy jugs of water helping young visitors to MSF’s model refugee camps — including this one last year in Los Angeles and the new one in San Francisco — get a taste of the hardships faced by those displaced by war. | PHOTO COURTESY OF MSF

dying of starvation can.”

The simple postcard has more impact than the sobering statistics on the back. More than half the deaths of children under five are due to malnutrition — 6 million per year, or 12 children every minute. Or maybe after struggling to carry your daily ration of water — one five-gallon jug — back to your shelter, the fact that most Americans use 100 gallons of water per day will become more meaningful.

For Spitzer, the shelter area, where guides lead their tour groups into tiny canvas tents and ask them

to try and lie down inside, is one of the most effective parts of the exhibit. “Twenty people in a tent and someone coughs — what’s the impact of that?” Spitzer asks. “Where are you going to cook? Where are you going to clean?” He relates the simulation to his experience working as a field coordinator in Liberia, where he was shocked at the refugees’ living conditions.

“There were 50, 60 people living in makeshift tents that were supposed to be transit structures,” he told us. Unfortunately, due to lack of UN funding and organiza-

CONTINUES ON PAGE 16 >>



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drawing by Ursula Xanthé Young



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1929, 325 Mississippi St. L-R: Jim, Kate, John, and Emma Schetinin

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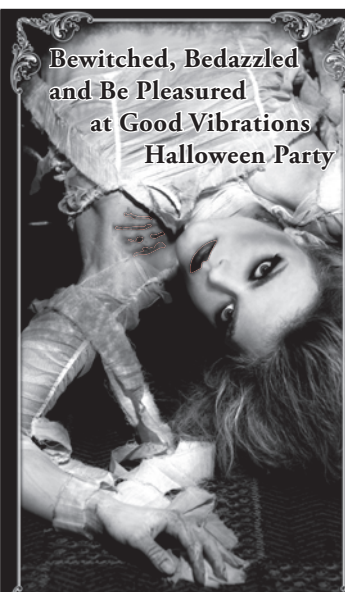
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## ALERTS

By Steven T. Jones  
and Anna Rendall  
> alerts@sfbg.com

## WEDNESDAY, OCT. 15

## Debate watch party

During the last presidential debate, the popular SoMa nightclub was packed with Barack Obama supporters, watching the event and cheering their guy. It was cool. Now you can join the party for the final debate of the long presidential season, so come on down and watch Obama hammer the final nail in John McCain's political coffin. 5 p.m. doors, 6 pm debate, \$10 donation to Obama campaign requested Temple, 540 Howard, SF 650-274-2023 ruby.bolaria@gmail.com www.sfbg.com

## Equality for all

Popular funny woman and San Francisco native Margaret Cho is in town to help defeat Proposition 8, which would define marriage in California as between a man and a woman. Johnny Steele, Heather Gold, and Ali Mafi will be doling out the laughs as Cho hosts "Equalpalooza," which also features "clownfoolery" by performers Fou Fou Ha, photography, poetry reading, and more. After-tax proceeds go to No on 8—Marriage Equality USA. You'll be entertained ... whether you like it or not. 8 p.m., \$40 or \$100 for VIP 7 p.m. reception Broadway Studios 435 Broadway, SF www.equalpalooza.com

## No War, No More

Cindy Sheehan, famed in 2005 for her relentless antiwar movements after her son died in Iraq, is looking to replace Nancy Pelosi as Congress member for District 8. Tonight Sheehan is speaking with Nathalie Hrizi, who is also running for Congress and Gloria La Riva, president of the Party for Socialism and Liberation in an Antiwar Candidate Forum. In the same vein of military sentiment, they will also host a forum on Proposition V, which would bring back the Junior Reserve Officers' Training Corps — an after-school program designed to fast track students into the military — in local public high schools.

7 p.m., \$5-\$10 donation suggested The Women's Building 3543 18th St., SF (415) 821-6545 www.ANSWERCoalition.org

## THURSDAY, OCT. 16

## Fight for power

Prop. 8, the Clean Energy Act, is being targeted for defeat by Pacific Gas & Electric Co., which spent more than \$5.3 million by the end of September and is on track to spend more money than any campaign in city history. You can help environmentalists and green power advocates fight back by attending this Yes on H fundraiser or by giving to the campaign. Longtime Democratic Party leader Jane Morrison hosts and speakers include Assembly Member Mark Leno and Board of Supervisors President Aaron Peskin. 7-9pm, \$25 or more 44 Woodland Avenue, SF Along the 6 and 43 bus lines, and N-Judah train www.sfcleanenergy.com 377-6722

## FRIDAY, OCT. 17

## Peace Vigil

Hayes Valley Neighbors for Peace and the national Iraq Moratorium project are sponsoring a vigil calling for an end to the war in and occupation of Iraq. The event includes music by Mokai and speeches by activist and congressional candidate Cindy Sheehan and others. 5-6:30 p.m., free Hayes Green 535 Octavia, SF (415)-255-9940 www.iraqmortatorium.com my.barackobama.com

## SUNDAY, OCT. 19

## No Wall Street Bailout

Heard the newest politico catchphrase, "Bail out Main Street, not Wall Street"? That's the mentality behind this two-day protest against bailing out the rich outside the Mortgage Bankers Association's Annual Conference, where the chairs of Fannie Mae and Freddie Mac will speak. In fact, the MBA's Web site touts that "more than 60 percent of the attendees are from upper management of the industry's leading corporations." Groups sponsoring this protest include Act Now to Stop Racism and War, Code Pink, and Justice for Filipino Veterans. The protest resumes the next morning, Oct. 20, at 8 a.m. Moscone West 3 p.m., free Howard and 4th St., SF (415) 821-6545 VoteNoBailout.org answer@answersf.org SFBG

Mail items for Alerts to the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

## TROUBLETOWN

BY LLOYD DANGLE

IN THIS ELECTION, WE'VE LEARNED THAT THERE ARE MANY SHADES OF RACISTS, NOT JUST THE ONE'S WE'RE USED TO!

ORDINARY DRUNKEN, REDNECK RACISTS

THE CAMPAIGN RALLY DR. JEKYLL RACIST

I DIDN'T KNOW DALE HEMKE WAS A LOUTISH RACIST! HE'S GIVEN HIMSELF PERMISSION.

MIDDLE-NAME TRIGGERED RACIST

HOOOO-SEIN!!! ENOUGH SAID.

EUPHEMISTIC RACIST

I'M NOT RACIST, I JUST FIND OBAMA TOO "ARROGANT," TOO "CHICAGO" AND A "CELEBRITY," WHO'S "ACORN" WAS NAMED "FANNIE MAE."

INVOLUNTARY VOTING BOOTH RACIST

CAN'T STOP MY HAND FROM SELECTING THE PASTY WHITE DUDE!

SOCIAL NETWORKING RACIST

OBAMA'S A TERRORIST. YOU OUGHTA' POST THIS ON YOUR TUBE! TOTALLY.

TERROR-STRICKEN RACIST

AL QAEDA! THEY'RE BROWNISH PEOPLE GENERALLY AND THAT'S ENOUGH FOR M-M-ME!

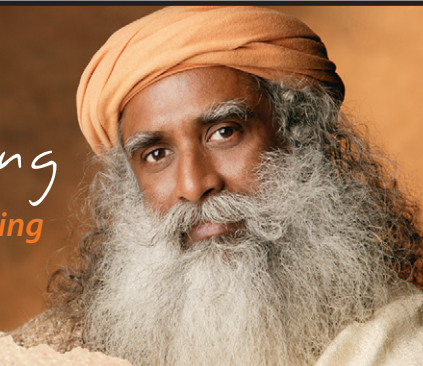
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# Downtown’s slate

Follow the money through the PAC maze to find PG&E and downtown’s candidates

Text and research by Sarah Phelan  
Chart design by Ben Hopfer

**PG&E'S AVALANCHE**

PG&E has spent \$5.22 million attempting to defeat Proposition H, according to Sept. 30 filings made to the San Francisco Ethics Commission.

The money is being spent by Committee to Stop the Blank Check, a group that calls itself a “coalition of concerned consumers, small business, labor, and community organizers” but that is actually funded, with the exception of a single \$100 donation, entirely by Pacific Gas and Electric Co.

This is an unprecedented amount to spend against a local ballot measure, rivaled only by the big cash Lennar Corp. spent on the Prop F/G fight in June. With just 21 days left before San Franciscans go to the polls, there’s no doubt the amount will increase significantly.

The money is being shunted to a bevy of political consultants, including at least \$52,500 to Forward Observer, a Sacramento group that played a role in the \$10 million campaign PG&E waged against the citizens of Yolo County in 2006 who were voting to leave the utility and join the Sacramento Municipal Utility District. Ethnic marketing specialists Imprinta Communications Group and their representatives also received at least \$329,000 for their efforts to spread “No on Prop. H” propaganda in media largely consumed by the city’s Asian population. Imprinta also played a hand in the 2006 SMUD fight as well as the narrow defeat of the 2002 Prop. D measure — the last time public power was on the ballot in San Francisco. The group also holds the reins of the Golden State Leadership Fund PAC, in which PG&E has also dumped \$160,000.

But the bulk of the money — more than \$3.3 million — has gone to Storefront Political Media, the shop run by Eric Jaye, who also handles Mayor Gavin Newsom’s politicking. **(Amanda Witherell)**

Reports filed with the city’s campaign finance database show that six big downtown outfits — the San Francisco Apartment Association, the Building Owners and Managers Association, Plan C, the San Francisco Chamber of Commerce, the Committee on Jobs, and Pacific Gas and Electric Co. — are spending millions to stop progressive candidates and measures and elect a pro-downtown, pro-landlord slate for

the Board of Supervisors.

These political action committees (PACs) use their huge war chests in several strategically significant ways.

They make direct monetary contributions to each other, with most paying directly into Plan C, which seems to stand for “Condo Conversion Complex” PAC. Almost \$20,000 has moved between these committees in recent months.

They directly fund local candidate and ballot committees, pay for independent billboards, mailers and postage, write ballot arguments, and host fundraisers for their preferred slate. The Building Owners and Managers Association (BOMA) has spent \$130,000 to date promoting its candidates.

They use Carmen Chu’s image on \$11,500 worth of the No on H mailers. They have funneled \$63,000 into the into

the Yes on V campaign, which is being used against progressive candidate Eric Mar.

You can follow the money yourself at [www.sfgov.org/site/ethics\\_page.asp?id=74890](http://www.sfgov.org/site/ethics_page.asp?id=74890)

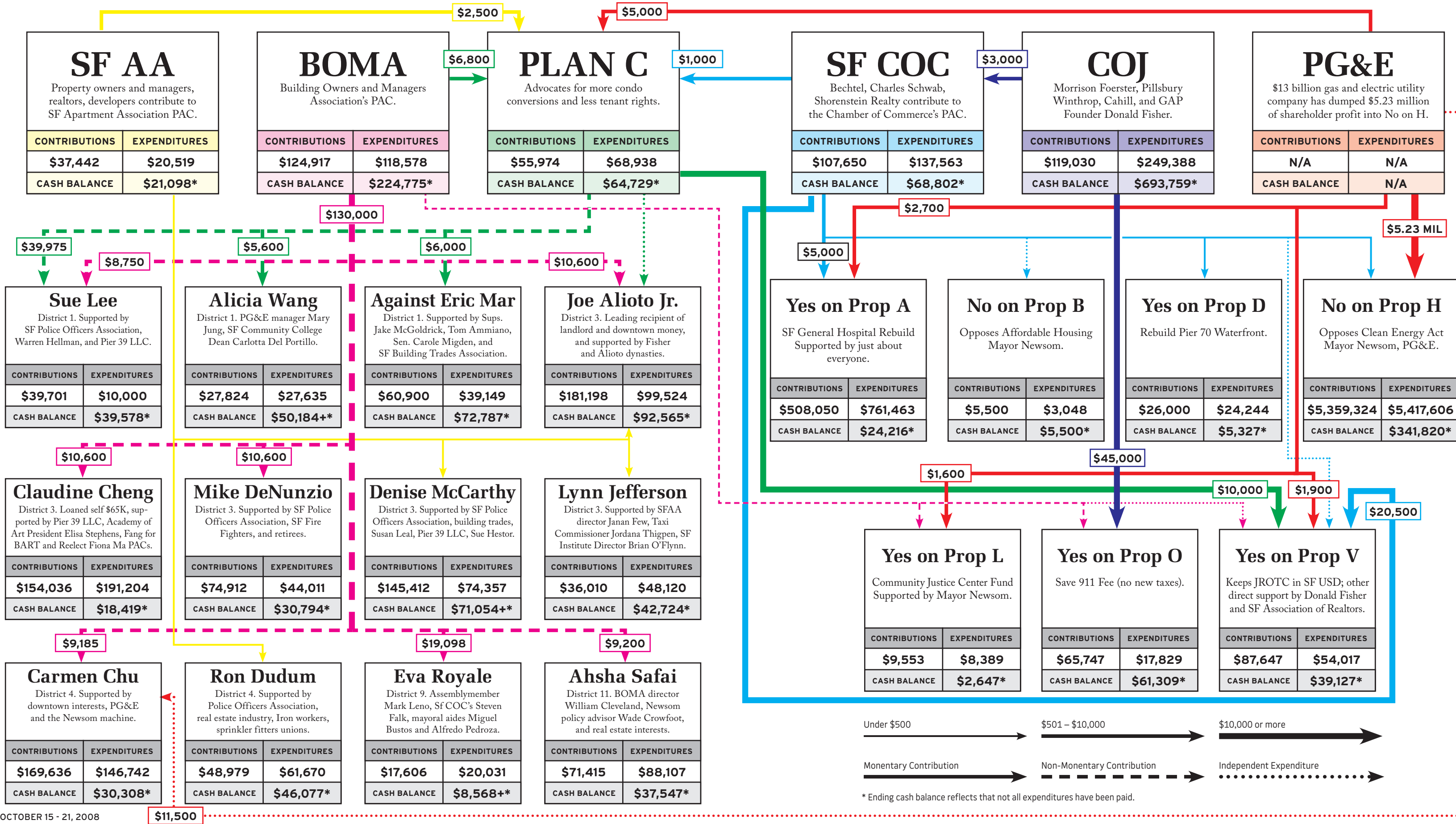
But with the next filing deadline set for Oct. 23, and some committees willing to pay late fines, much of what transpires won’t be disclosed until after Nov. 4.

The city maintains an updated list of independent

expenditures and electioneering or member communications at [www.sfgov.org/site/ethics\\_page.asp?id=88183](http://www.sfgov.org/site/ethics_page.asp?id=88183).

These show massive amounts of late money being spent to support Sue Lee, Alicia Wang, Joe Alioto, Mike Denunzio, Chu, Eva Royale, and Ahsha Safai and oppose Mar. Stay tuned. And vote early and often. **SFBG**

Color version available at [www.sfbg.com](http://www.sfbg.com)



**FOLLOWING THE LATE MONEY**

Recent filings at the San Francisco Ethics Commission show that political action committees (PACs) representing downtown interests, some not included in our chart, are dropping increasingly large sums of money on their preferred slate of candidates.

A new PAC called SF Coalition for Responsible Growth, whose membership suggests that it’s a splinter of the Residential Builders Association, has spent \$14,719 against D11 progressive John Avalos.

The San Francisco Police Officers Association has spent \$4,593 against Avalos, and \$2,296 in support of his opponent and Mayor Gavin Newsom favorite Ahsha Safai. The SFPOA also plunked down \$2,296 in support of Alicia Wang and Sue Lee in D1.

Lee seems to have picked up the most late money support in the past week: Plan C, a pro-landlord group, has thrown almost \$35,000 into supporting her.

Lee’s progressive opponent, Eric Mar, has seen the Asian American Contractors Association pony up \$8,659 worth of full-page ads in the Chinese media opposing his candidacy, reportedly for comments he made during a school board meeting about the massive earthquake that hit China in May and that they feel implied that Chinese contractors do shoddy work. But Mar, who has consistently helped small minority contractors get work in the school district, said the attacks are smear tactics on the part of downtown business and real estate interests.

The San Francisco Realtors Association PAC, not depicted on this chart, has been paying for robocalls to hit Mar, along with fellow progressive candidates David Chiu in D3 and Avalos in D11, with the Karl Rove-like tactic of comparing them to D6 progressive Sup. Chris Daly. But as Daly points out, though all these PACs dropped a bundle to defeat him in 2006, he still got reelected. **(Sarah Phelan)**



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Visitors to the model camps say they are powerful reminders of the suffering US foreign policy can cause around the world.

PHOTO COURTESY OF MSF

### Refugee camp CONT.

tion, more and more refugees were forced to crowd into the small tents, resulting in numerous medical issues. "It was ridiculous ... we take shelter for granted, but [refugees] are denied these basic rights."

In 2000, the Sacramento Public Health Department, whose staff often works with IDPs seeking shelter in the United States, sent its health care workers to MSF's Los Angeles exhibit for training. MSF's Refugee Camp exhibit is meant to shock.

Nevertheless, the tours are age-appropriate and strive to educate rather than scare. Elementary school students touring the water supply area focus on carrying the heavy jugs, while older visitors might learn about the sexual abuse risks facing young refugee women who walk long distances to collect water. Regardless of age, every visitor absorbs the information his or her own way. "Students giggle at the latrines at first," Spitzer told the *Guardian*, but grow silent when they are told there are only two latrines for 8,000 refugees. "They'll ask, 'Where is the school? Where is the playground?'"

Establishing a connection between the refugees and exhibit visitors is an important step toward social awareness. While you might not be that surprised to hear that Sudan is home to 5.8 million IDPs, did you know that 4 million IDPs currently live in Colombia? Probably not, because the US media rarely covers international

IDP and refugee issues.

Iraq accounts for 2.5 million refugees; Afghanistan for 3.1 million more. Most of these people were forced to flee as a result of US intervention and warfare — although there is barely any US media coverage. Spitzer told the *Guardian* he hopes that if the public can "feel solidarity with the refugees" as a result of visiting the exhibit, people will start to question the lack of information provided to Americans. The purpose of the exhibit isn't to receive donations or recruit members, but simply, Spitzer said, "to educate" — regardless of whether the attendee "goes on to volunteer or become politically active or simply raises consciousness among their friends and family."

The MSF Web site is full of comments from people who were in some way altered or illuminated by the tour. Apoorva Balakrishnan, a University of Manitoba student, wrote, "I felt in a slump about my medical studies — so much biochemistry and details that seemed so pointless. This exhibit reminded me of the real reason I am becoming a doctor: people."

Another note, signed "Alec," says: "Some people have yet to realize what happens in the world around them. I came to this camp. Now I am no longer one of those people."

One anonymous author summed up his reaction in two words: "I'm speechless." **SFBG**



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**LISA ALCALAY KLUG**, author: "Cool Jew: Ultimate Guide for Every Member of the Tribe"

**MARILYN PRICE**, storyteller, educator and puppeteer "Telling Your Jewish Stories"

**KAREN WEST**, Director of Events and Conferences, Book Passage: "Jewish Authors/Jewish Topics: The Hot List"

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# Reviving radicalism

The economic collapse and seemingly endless wars are lending new energy and credibility to the revolutionary movements

By Alex Jacobs and Ricky Angel  
[news@sfbg.com](mailto:news@sfbg.com)

As the country's economic, environmental, and political systems teeter on the brink of collapse, several Bay Area groups are reviving calls for radical solutions. And some are drawing parallels to the spirited political activity of 40 years ago.

"In my opinion, 1968 was the beginning of a process, an awakening of the questioning of social movements," Andrej Grubacic, a globalization lecturer at ZMedia Institute and the University of San Francisco, told the *Guardian*.

The Great Rehearsal was a week of events from Sept. 17-25 that centered on the many protests, actions, and events of the 1960s and '70s that are paralleled today. The event alluded to an ongoing struggle for alternatives to the failing institutions that are hurting the average American.

"Neoliberalism is this sort of clenching of the system. It is the last gasp of a dying system," Katherine Wallerstein, executive director of the nonprofit Global Commons, told us. Wallerstein believes that deregulation is to blame for many of our economic woes, such as the housing crisis, job loss, and a volatile market.

Other recent events such as the Radical Women conference in San Francisco have highlighted the systemic causes of our economic turmoil, saying we should bail out people not banks, cancel student debt, and end home foreclosures. They went on to suggest that the bailout was just a form of jubilee for the rich.

Radical Women member Linda Averill announced at the conference that "if unions don't take the offense now, we're going to lose it all." She went on to advocate mobilizing the labor movement, stating that we must band together against those sustaining the system. Other revolutionaries went even further, calling to abolish the capitalist system. RW member Toni Mendicino said the system of profit is inherently greedy and that regulating it isn't enough — we must get rid of it.

The Student Environmental Action Coalition (SEAC) is a radical student-run organization focused on solving global climate change. Many of the initiatives taken by SEAC deal with less mainstream environmental concerns, including combating coal power and promoting clean water. These previously ignored problems are pumping new life into the envi-

ronmental movement. Brian Kelly, former Students for a Democratic Society organizer who now does organizing work for SEAC, told us, "The problem is the fucked-up system. (We need to) carve out a decent life through an alternative to capitalism."

John Cronan, an organizer for the radical union Industrial Workers of the World, advocates Participatory Economics (Parecon) as an alternative to capitalism. He highlighted Parecon's values as a solidarity-based system that abolishes the market and replaces it with participatory planning. Parecon, he says, will take into account the social costs that goods and services create; something commonly ignored in today's capitalist



system, a system many claim perpetuates the environmental crisis.

"Climate change is highlighting the system flaws," Kelly said. He went on to place the environment and climate change as the highest priority in the upcoming presidential election, proposing green technology as the answer to the economic turmoil and global climate change taking place. The Power Vote program, he told us, supports the investment in green technologies by politicians and citizens.

The Community Environmental Legal Defense Fund (CELDF) has pushed local governments in many rural farming communities to create ordinances claiming nature as an entity that should have more political and legal prominence than property. These ordinances aim to curb pollution and provide communities with a safeguard against corporate influence.

Through similar efforts, grassroots organizations have managed to stop 59 coal-fired power plants

in 2007 by persuading courts not to grant permits for the plants. This is one of many steps to contest the environmental degradation taking place.

"I believe we have reached the stage where it is time for civil disobedience," said Al Gore, calling for people to rise up against the construction of new coal plants, speaking at the Clinton Global Initiative in March.

Gore's call to action has prompted many activists to battle corporations and self-interested government. "The current economic and political systems are out of whack with human and democratic values," Kelly said. "The system is exposing itself." According to many, the system is shifting dangerously close to totalitarianism.

There's even been a resurgence of the old Cointelpro (Counter Intelligence Program), an FBI-run spying and political sabotage program that was responsible for the arrests of 13 Black Panthers in 1973 in connection with the 1971 murder of a San Francisco police officer. The men were subjected to torture techniques similar to those used at Guantánamo Bay and Abu Ghraib.

The 13 Panthers were acquitted for lack of evidence and the case was closed. However, in 2005, with the help of the USA Patriot Act, the case was reopened and eight of the Panthers were re-arrested. John Bowman, one of the detained, announced to the press, "The same people who tried to kill me in 1973 are the same people who are here today trying to destroy me." Former Panther Richard Brown warned audiences at the Great Rehearsal that the Patriot Act has given the government the ability to profile any ethnic group or organization, past and present, as terrorists.

"The Patriot Act was passed in the name of protecting us and our democracy. But it limits us," Cronan said. Groups like New SDS have incorporated working against the Patriot Act through their anti-war work, and the American Civil Liberties Union (ACLU) has consistently battled against the act.

Even the Communists are back. Earlier this month, the Revolutionary Communist Party held a demonstration in San Francisco, telling the small crowd, "The world today cries out for radical, fundamental change."

Many radical groups see opportunity in the current moment. Grubacic told us that, "The future belongs to the ones creating it in the present." **SFBG**



# Greener than thou

By Saadia Malik  
> news@sfbg.com

## GREEN CITY



Mayor Gavin Newsom has made a high profile push for several new green initiatives in recent weeks, a concerted political move that comes just as he and his political team are aggressively working to subvert a city ballot measure that would make far bigger gains in combating climate change and greening the city's energy portfolio than anything he's proposing.

"San Franciscans should be ashamed that they have a mayor who is greenwashing and gay-washing his way to the governor's mansion," Julian Davis, campaign manager for Proposition H, the Clean Energy Act, told the *Guardian*.

Newsom opposes Proposition H, which would direct the San Francisco Public Utilities Commission to figure out how to provide clean and renewable energy to the city, and Pacific Gas & Electric Co. has hired Newsom's chief political strategist, Eric Jaye, to lead the multimillion dollar campaign to defeat the measure.

Davis said the steady stream of green initiatives from the Mayor's Office are simply a means to make up for the mayor's severe deficiency in environmental credibility. "You can't call yourself a green mayor when here is a genuine green measure and you're against it," Davis said.

The array of press releases issued from the mayor's office include a partnership with the Clinton Global Initiative to transform the Civic Center into a green model of sustainability by reducing water and energy use, and installing solar panels as well as living roofs.

Further green city visions include installing solar paneling on 1,500 commercial buildings within one year, and giving building owners rebates of as much as \$10,000 as part of the solar rebate program launched in July.

But some supervisors take issue with the direction of the program, which they say would only make solar installation companies become rich people overnight. "There are a lot of flaws in that thing," said Sup. Jake McGoldrick. "It should've been steered toward low-income folks, nonprofits, schools — stuff like that."

Sup. Gerardo Sandoval said the mayor's program would lead to an

unequal distribution of wealth with an already small pool of resources — something he is trying to combat with a loan program that would offset the cost of solar installation for residences. "If we don't help residences, families will be left to their own devices," he said.

Moreover, the mayor has set aside \$1 million for the Environmental Service Learning Initiative (ESLI), which would integrate environmental community service into K-12 schools, and hired a Director of Sustainability, with \$150,000 salary, to develop curriculum and help the district become more energy efficient and environmentally conscious. And last week the Mayor's Office promoted rainwater harvesting for the purposes of outdoor irrigation and indoor toilet use, and sent out press releases touting the SFPUC's Big Blue Bucket eco-fair held Oct. 11 to educate people about this concept.

Brad Johnson, legislative coordinator at the Sierra Club, called on Newsom to do more than use green events for media opportunities, stating that the mayor's initiatives are "not a truly visionary policy, like Prop. H is a visionary and sweeping policy."

When the Mayor's Office was contacted about the statements made by the supervisors and the Sierra Club as well as the contradiction in policies, Nathan Ballard, Newsom's director of communication, replied tersely: "They're not experts." Attempts to elicit further clarification yielded no reply from Ballard.

But Jared Blumenfeld, director of the San Francisco Environment Department, and interim director of the Recreation and Park Department, provided broader insight to the mayor's environmental politics, insisting that the green calendar of events is nothing out of the ordinary.

"Every week we do a great number of events around the environment. The pace has been pretty unrelenting for the past year," Blumenfeld told us.

But experienced environmental leaders remain suspicious of the timing and correlation of the mayor's green photo and media opportunities while he wages an aggressive war against Prop. H.

"I think they're related, and he's trying to cover his bases should Prop. H win and he finds himself on the losing side of a major initiative," said John Rizzo, a board member of the Sierra Club. **SFBG**

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OCT 15-21, 2008

## KOALA CLASP

By Johnny Ray Huston  
> johnny@sfbg.com

These days, I like to use the occasional spare millisecond to read Stephen Jackson's book *Koala: Origins of an Icon* (Jacana/Allen & Unwin, 337 pages, \$22.95). *Icon* is a funny term to attach to a koala — usually that word makes me think of someone like Catherine Deneuve. But Jackson's book jumps from aboriginal myth to scientific history with a charming nimbleness, if not speed, worthy of his subject. One of these days — or lives — I'll sleep the majority of the day and chew on eucalyptus like the koala, but for now, I'm running the capitalist marathon: work until you die. At least if cuddlecore ever has a revival, I have my band-name ready: Koala Clasp.

## WEDNESDAY OCT. 15

### EVENT

#### Disney on Ice: 100 Years of Magic

Weird Disney things, No. 1: Abu. Even though he doesn't technically talk, he still speaks to Aladdin. Take when Aladdin is passed out in the Cave of Wonders. As Abu shakes him, you can hear, "Wake up, Aladdin" in mumbled monkey squeaks. Second weird thing: Abu both solves things for Aladdin and screws them up by being a kleptomaniac. Come on you guys, this is a *kid's* movie, give them simple morals: stealing is wrong. Regardless, the genie is my favorite part of *Aladdin* (1992). Imagine being told, "Say what you wish, it's yours! True dish." Plus, the movie resonates. As an adult, you'll recognize the Woody Allen and Groucho Marx impersonations you missed in childhood. Abu and Aladdin will probably lace up for Disney On Ice, where Minnie, Mickey, and friends figure skate to favorites such as "Zip-a-Dee-

#### Doo-Dah." (Michelle Broder van Dyke)

7:30 p.m. (through Oct. 18), \$16–\$65, \$5 off if you show your BART ticket  
Oracle Arena  
7000 Coliseum Way, Oakl.  
www.disneyonice.com

### VISUAL ART

#### "The Celluloid Bible: Film Posters Inspired by Scripture"

It's one thing to forge an explicitly Christian, spiritual cinema like that of Robert Bresson, and another to make a big, low, or no-budget movie about the Bible. This exhibit focuses on vintage movie posters and promotional ephemera surrounding biblical adaptations, from 1989 to the present. Commercial detritus becomes a lens through which one can not only look at religion, but at marketing and graphic design. The objects presented — including images for *Ben Hur* (1925), *The Ten Commandments* (1923 and 1956) and some campy '50s B movies — come from the collection of the Rev. Michael Morris, professor at Berkeley's

#### Graduate Theological Union. (Brandon Bussolini)

3:30 p.m. lecture (show continues through Dec. 14), free  
Thacher Gallery at USF  
Gleeson Library/Geschke Center  
2130 Fulton, SF  
(415) 422-5178  
www.usfca.edu/library/thacher

## THURSDAY OCT. 16

### VISUAL ART

#### "Glasshouse: Kamau Patton and Suzy Poling"

The video on Kamau Patton's Web site hisses and flares like fireworks at night at close range, and its image doubles with the hallucinatory, hypnotically prismatic force akin to Michael Robinson's amazing *Light is Waiting* (2007). Via video, Patton has also crafted cable-access aesthetic investigations of African-American subcultures that are a deadpan West Coast fusion of Robinson's hallucinatory work and the lo-res but razor-sharp soap opera comedy of Kalup Linzy. Space is the place

for Patton, whose paintings and installations draw from a uniquely enigmatic cosmology. In "Glasshouse," which builds from a collaboration at Machine Project in Los Angeles last year, Patton and Suzy Poling refract and stretch light and sound, bending your mind in the process. (Huston)

Thurs-Sat, noon–6 p.m.  
(through Nov. 15), free  
Southern Exposure  
417 14th St, SF  
(415) 863-141  
www.soex.org

## FRIDAY OCT. 17

### MUSIC

#### Pacific Division

Anyone remember the golden age of California hip-hop? After N.W.A put the state back on the map in the late '80s, Cali seemed destined to dominate the millennium. From G-Funk (Dre, Snoop) to backpack (Jurassic 5, Pharcyde), we had it all on lock. But around 2003, something disturbing happened. Suddenly states like Louisiana and Georgia with

a fraction of our population started producing more important hip-hop artists. We went from 'Pac and the Coup to the Game and Guerilla Black. Yikes. Thankfully, there is cause for optimism: the arrival of three young MCs from LA collectively known as Pacific Division. Not content to simply ride silky beats, the boys spit quirky, acrobatic verses with a depth of content rare for such a young group. (Daniel Alvarez)

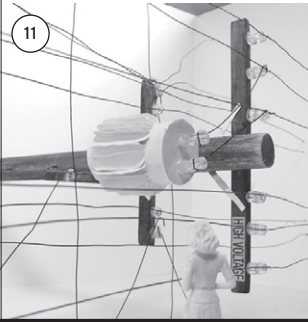
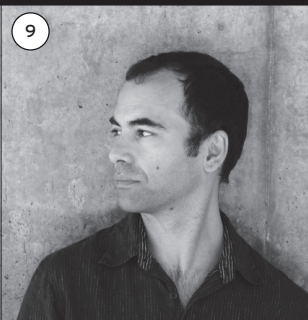
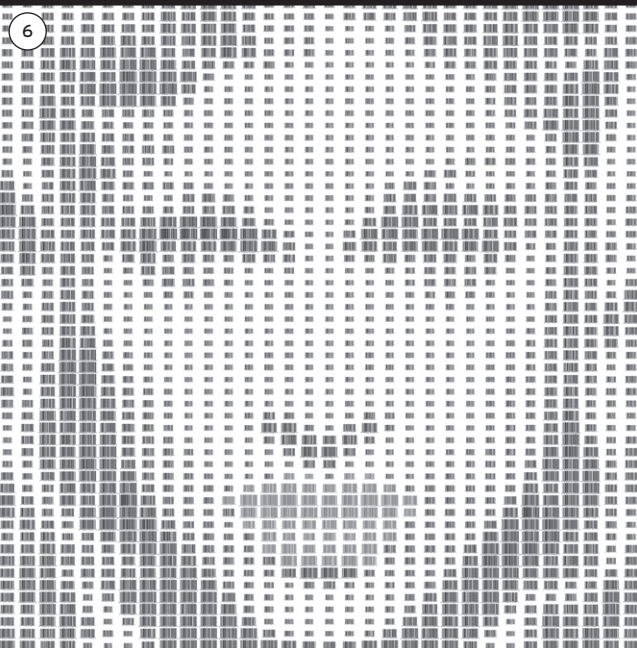
With Mic Terror, J-Billion, Low B, and Million \$ Mano  
9 p.m., \$12  
Mezzanine  
444 Jessie, SF  
(415) 625-8880  
mezzaninesf.com

### EVENT

#### "Fashioning Change: A Fashion Show for Obama"

The fashionably dressed are a large demographic in stylish San Francisco. But to convince the chic and the fabulous to vote for Barack Obama, a fundraiser is in order. "Fashioning Change: A Fashion Show for Obama" includes pieces by local designers Erica





Tanov and Cari Borja, as well as contributions from Chaiken Clothing, Ocelot, Viv & Ingrid, M.E. Moore Jewelry, and Twenty Two Shoes. In addition to a runway show, there will be a silent auction. Barack, you're in. John, your Papa Smurf-in-a-suit look was stale and lacked imagination. Sarah, your "sexy" librarian look was neither sexy nor smart. John and Sarah, you're both out. **(Chloe Schildhause)**

8–10 p.m., \$20–\$50  
GMZ Electric  
151 10th St, SF  
(510) 717-3500  
[www.my.barackobama.com](http://www.my.barackobama.com)

## SATURDAY OCT. 18

### EVENT

**Red Bull Soapbox Race**  
Though Steve McQueen's legendary car chase through the streets of San Francisco in *Bullitt* (1968) will likely retain its reputation for the best stunt driving over the daunting hills and curves of the city, more than 30 teams of would-be speed demons take

to the downward slopes of Dolores Street today as part of the first local running of the Red Bull Soapbox Race. The event is a wildly amped-up version of the classic scouting soapbox derbies of yesteryear. After checking out Pit Row and mingling with the teams, spectators can flock to Dolores Park to watch the wacky, homebuilt contraptions — including models based on a cable car, a hamster wheel, the Golden Gate Bridge, and the Death Star — careen down the street at 30-plus miles per hour. **(Sean McCourt)**

11 a.m. (first race: 1 p.m.), free  
Dolores Park, SF  
[www.redbullsoapboxusa.com](http://www.redbullsoapboxusa.com)

### PERFORMANCE

**"Luther Thie: *Tilted Pole*"**  
There's this entity called PG&E. For the last month, Luther Thie has installed one of PG&E's ever-present yet outmoded utility poles — complete with insulators, transformers, hardware, and wires — in Art Engine Gallery. Thie's phallically-monikered installation, *Tilted Pole*, affords gallery-goers a close-up view

Sarah, your "sexy" librarian look was neither sexy nor smart.

complete with fabricated high-voltage sounds. Now, with the close of "Beautiful Eyesores," the show he shares with photographer Bijan Yishar, Thie has to remove *Tilted Pole*. He's turning that arduous task into a performance. He plans to scale the pole like Spiderman, use a chainsaw to carve it into chunks, and then reassemble it into strange new shapes. **(Huston)**

5–9 p.m., free  
Art Engine Gallery  
1035 Mission, SF  
(415) 863-5556  
[www.artenginegalleries.com](http://www.artenginegalleries.com)

### EVENT

**Biketoberfest 2008**  
Way back when, during the 16th century in Germany, these mad fools made some good booze. Every October, we drink a bunch of it to thank them at Oktoberfest. Feasting on the knowledge that they like bikes — and banking on the knowledge that everyone likes brewskies — the fun guys at Access4Bikes decided

to see what happened when they combined the two to create Biketoberfest. Needless to say, don't forget your helmet, or your lederhosen. Beyond beer, there will be guided bike tours, a vintage bicycle exhibit, live music, and food. **(Broder van Dyke)**

11 a.m.– 6 p.m., \$20 for beer tasting  
Fair/Anselm Plaza parking lots  
765 Center Blvd., Fairfax  
(415) 272-2756  
[www.biketoberfest2008.org](http://www.biketoberfest2008.org)

## SUNDAY OCT. 19

### PERFORMANCE

**Kunst-Stoff, Blixa Bargeld, and Nanos Operetta**  
The hyphen-free *kunststoff* is a compound German word that means "artificial." With a hyphen, "art" and "stuff," respectively, have their own semantic zones. One gets the feeling that Yannis Adoniou's dance company goes under the name Kunst-Stoff

because it sounds aggressive — there's some drama between the words, and the hyphen wobbles precariously under the strain. Einstürzende Neubauten frontman Blixa Bargeld is also known for pushing language to crisis, and their appearance at this benefit, along with experimental musical theater group Nanos Operetta, might be a preview of their collaboration, *The Execution of Precious Memories*. Tickets are expensive, but an absinthe tasting is included — as if Blixa wasn't enough neo-fin de siècle by himself. **(Bussolini)**

6–10 p.m., \$75  
Foreign Cinema  
2534 Mission  
(415) 648-7600  
[www.foreigncinema.com](http://www.foreigncinema.com)

### MUSIC

**This is Hell**  
At a time when jumping from genre to genre is the norm, Long Islanders This is Hell scorch ears with an abrasive, CONTINUES ON PAGE 22 »

1) and 2) Stephen Jackson's *Koala: Origins of an Icon* (See "Koala Clasp"); 3) Disney on Ice does *Finding Nemo* (see Wed/15); 4) Ali Wong (see Mon/20); 5) Red Bull Soapbox Race (see Sat/18); 6) Barcode art by Scott Blake (see Tues/21); 7) British program cover for *Ben Hur* (see Wed/15); 8) Kamau Patton and Suzy Poling with *Glasshouse* (see Thurs/16); 9) Yannis Adoniou of Kunst-Stoff (see Sun/19); 10) Biketoberfest (see Sat/18); 11) *Tilted Pole* by Luther Thie (see Sat/18).

RED BULL SOAPBOX RACE PHOTO  
BY ANDREW KORNLYAK



A black and white photograph of a woman in a dark, flowing dress, posing dramatically with her arms raised against a black background. The lighting highlights the texture of the fabric and her facial features. The woman is looking upwards, and her hands are positioned as if holding something invisible. The dress has wide sleeves and a gathered waist. The overall mood is ethereal and artistic.

**DOHEE LEE**  
*FLUX*

Inspired by the ancient Chinese text *I-Ching*, or *Book of Changes*, Lee maps out the book's 64 symbolic hexagrams with a stunning integration of light design, imagery and movement. *FLUX* also features the work of filmmaker and virtuoso bassist Tatsu Aoki; saxophonist Francis Wong; Jonathan Chen on violin and electronics; percussionist Jason Lewis; dancer/choreographer Sherwood Chen; and visual artist Thomas Wong.

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PHOTO: JASON LEW

**This is Hell (see Sun/19)**



uncompromisingly relentless brand of hardcore. The group is a throwback to the days when East Coast HXC groups like Sick of It All and Bane were passionately spreading their message of respect and togetherness. This is Hell is rooted in the past. But by combining vocalist Travis Reilly's distinctive voice with the most brutal breakdowns around, they've found a style that salutes influences as it discovers something new. Their breathtaking shows have built a rabid fan base, one that grows with every sweaty, unpredictable gig. **(Alvarez)**

With Four Year Strong, I Am the  
Avalanche, and A Loss for Words  
7 p.m., \$12  
Bottom of the Hill  
1233 17th St., SF  
(415) 621-4455  
[www.bottomofthehill.com](http://www.bottomofthehill.com)

**COMEDY**

Clap and whoop for Ali Wong, who has never met a man masturbating in front of a Macy's mannequin she didn't want to stare at, or a spoken word artiste with "frosted Honey Nut Cheerio skin" she didn't want to heckle. Whether paying homage to the "old alert-ass Chinese ladies" who ride the 30 Stockton (or noting the clueless white Muni rider who brings two suitcases onto a bus), she gets to the point. Bootleg Sanrio stores, college students who major in Free Mumia, and the fitness chain known as Curves are not safe around Wong's lacerating wit. She can mock Justin Timberlake's between-song patter and break down why China is the Suge Knight of Asia, but her pop humor is most surreal when it comes to Seal. You have to find out for yourself. **(Huston)**

8 p.m., \$15  
Punch Line  
444 Battery, SF  
(415) 397-7573  
[www.aliwong.com](http://www.aliwong.com)  
[www.punchlinecomedyclub.com](http://www.punchlinecomedyclub.com)

## VISUAL ART

## “Barcode Art Tour”

*The Jetsons*, *The Matrix* (1999), *The Fifth Element* (1997), barcode art — well, maybe the last one doesn't exactly fit. Not quite a futuristic fantasy movie, but in a similar vein, Scott Blake's op and pop art project uses pointillism like Lichtenstein's to create coherent faces, from Madonna to Mao Zedong, when you look on from afar. The source of these dots is essential: they hail from the black and white of the barcode, a ubiquitous symbol of our data-drenched society. By transfiguring the commonplace barcodes we see featured on every product we purchase, Blake triggers thoughts about consumerism and individual identity. Visit his Web site, punch in your weight and

height and other characteristics, and have a barcode written for yourself. **(Broder van Dyke)**

6 p.m., free  
Live Worms Gallery  
1345 Grant Ave  
(415) 307-1222  
[livewormsgallery.com](http://livewormsgallery.com)

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to [listings@sfbg.com](mailto:listings@sfbg.com). We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**LOCAL ARTIST:**

Craig Steely

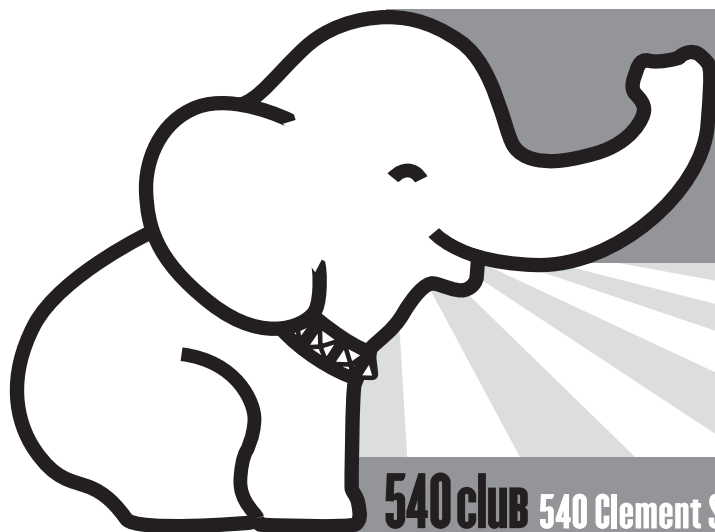


**TITLE** *Model of Lavaflow 2*

**STORY** Since 1999, Craig Steely has designed five houses on the remote and undeveloped east side of the big island of Hawaii. This is a different Hawaii than the one with the golf courses and timeshares — it's a landscape of constantly changing weather patterns, verdant jungle, lava fields, and the ever-present plume of steam where lava from the Kilauea crater is flowing into the ocean. In this beautiful and capricious landscape, Craig has been building decidedly simple modern houses, inspired by single-wall Hawaiian houses as much as California case study houses of the 1950s and '60s. At this show, along with Craig's models, photographs, and drawings of his Lavaflow houses, Cathy Liu will be showing her painted works inspired by San Francisco and Hawaii.

**SHOW** "Lavaflow," through Dec. 4. Opening reception with music by Hatchback and Sorcerer: Sat/18, 7-10 p.m. Mollusk Surf Shop Gallery, 4500 Irving, SF. (415) 564-6300. [www.mollusksurfshop.com](http://www.mollusksurfshop.com). WEB [www.craigsteely.com](http://www.craigsteely.com). [www.truecathylui.com](http://www.truecathylui.com)





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## LIVE SHOWS CALENDAR

All shows are free & all ages welcome!  
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Fri October 17th  
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Sat October 18th  
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Mon October 20th  
**NFL NITE**

Tue October 21th  
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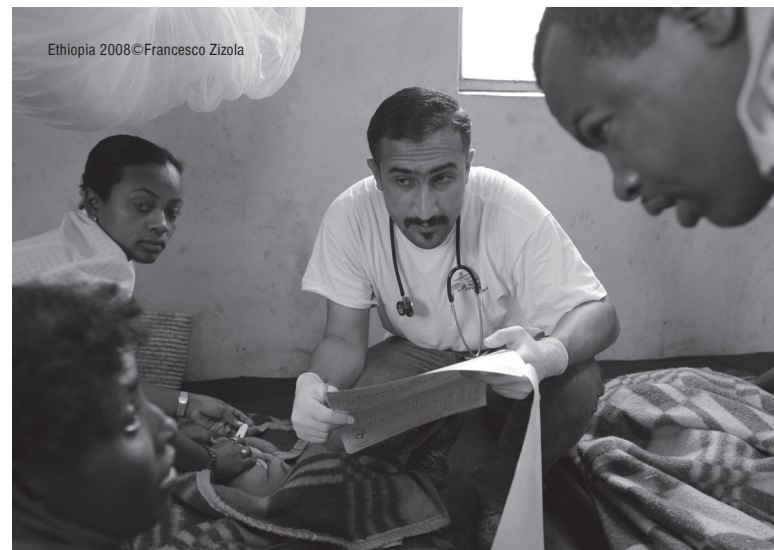
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This event is free, wheelchair accessible, open to the public, and can be reached via municipal transit lines.

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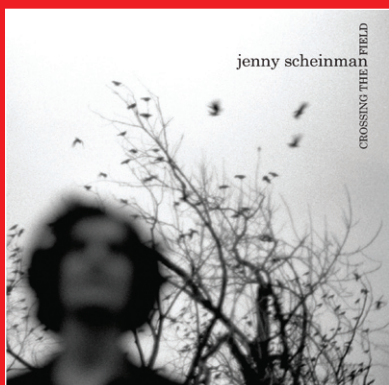




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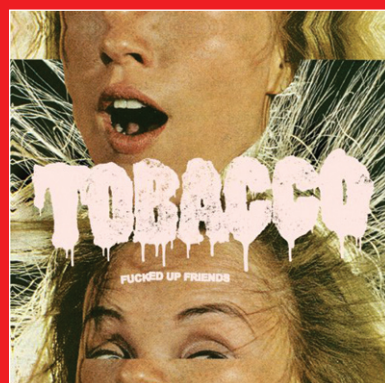
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# CONCERT UPDATE

## FEATURED SHOW



**STEREOLAB**  
10/21-22 FILLMORE  
MYSPACE.COM/STEREOLAB

## THIS WEEK

**BARACK N' ROLL  
BIG LIGHT**  
10/15 Independent

**JOLIE HOLLAND**  
10/15 Bimbo's

**OBAMA FUNDRAISER:  
ELEPHONE**  
10/16 Bottom of the Hill



**GHOSTLAND  
OBSERVATORY**  
10/17 Fillmore

**SAY HI  
THE IAN FAYS**  
10/18 Bottom of the Hill



**TINA TURNER**  
10/19 HP Pavilion

**STEREOLAB**  
10/21-22 Fillmore

**DAR WILLIAMS**  
10/22 Great American Music Hall

**MARTIN SEXTON**  
10/23 Fillmore

**MOUNTAIN GOATS  
KAKI KING**  
10/24 Fillmore

**HONEYCUT  
CITAY**  
10/24 Great American Music Hall

**THE EX-BOYFRIENDS**  
10/25 Thee Parkside

**THE KOOKS**  
10/25 Warfield

**TAJ MAHAL**  
10/25 Fillmore

**RICHARD CHEESE**  
10/25 Bimbo's

**MASTER  
ESTUARY**  
10/27 Elbo Room

**GIRL TALK**  
10/27-28 Fillmore

**FUJIYA & MIYAGI**  
10/28 Independent

**MY REVOLVER  
ZODIAC DEATH VALLEY  
TRAINWRECK RIDERS**  
10/29 Bottom of the Hill

**CRYSTAL CASTLES**  
10/29-30 Independent

**THE BOTTICELLI  
THE MUMLERS**  
10/30 Bottom of the Hill



**THE BLACK KEYS  
DR. DOG**  
10/30 Fillmore

**THE BLACKS  
THE RED VERSE**  
10/31 Hemlock Tavern



**HOT TUB**  
10/31 Rickshaw Stop

**SCISSORS FOR LEFTY  
WHITE LIES**  
11/1 Rickshaw Stop

**THE LOVEMAKERS  
THE HEAVENLY STATES**  
11/1 The Uptown

**ROKY ERICKSON**  
11/1-2 Great American Music Hall

**THE SPINTO BAND  
FRIGHTENED RABBIT**  
11/1-2 Bottom of the Hill

**CITIZEN COPE**  
11/3 Palace of Fine Arts

**DIPLO**  
11/3 Great American Music Hall

**RAY LAMONTAGNE**  
11/3 Paramount Theatre

**CRYSTAL STILTS  
ZACH HILL**  
11/4 Bottom of the Hill



**ROGUE WAVE**  
11/7 Independent

**MASTER/SLAVE**  
11/7 Hemlock Tavern

**LOQUAT**  
11/8 Bottom of the Hill

**METHOD MAN  
REDMAN**  
11/7 Grand Ballroom

**THE KEV CHOICE  
ENSEMBLE**  
11/8 The Uptown

**THE KING KHAN & BBQ  
SHOW**  
11/9 Great American Music Hall

**CROOKED FINGERS  
PORT O'BRIEN**  
11/11 Great American Music Hall

**MASON JENNINGS**  
11/13 Fillmore

**DARKER MY LOVE**  
11/13 Independent

**TY SEGALL  
THE SPLINTERS**  
11/14 Hemlock Tavern

**THE BREEDERS**  
11/14-15 Slim's

**JOAN BAEZ**  
11/18-19 Herbst Theatre



**KRS-ONE**  
11/21 Red Devil Lounge

**OR, THE WHALE**  
11/21 Cafe du Nord



**O'DEATH**  
11/21 Bottom of the Hill

**LYRICS BORN**  
11/26 Independent

**NAS**  
11/28 Warfield

**AC/DC**  
12/2 Oracle Arena

**THE MORNING  
BENDERS**  
12/5 Rickshaw Stop

**OZOMATLI**  
12/11-14 Fillmore

**VEINNA TENG**  
12/13 Palace of Fine Arts

**METALLICA**  
12/20 Oracle Arena

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THE IAN FAYS  
PRINCETON

**SUN FOUR YEAR STRONG**  
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VALENCIA  
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THE BOOTLEGGERS  
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## A touch of Grayson

**SHOCKING PROFILE** When I informed John Epperson, aka Lypsinka, that there was a biography of Grayson Hall, he said, "Of Grayson Hall?! God." Then I told him the title of the book, by R. J. Jamison: *A Hard Act to Follow* (iUniverse, 224 pages, \$18.95). "A hard actress to follow," Epperson observed.

Epperson and I had reached the subject of Hall through a discussion of the thespian skills of Joan Bennett, whose plum-flavored line readings took on an extra coating of irony in Dario Argento's 1977 *Suspiria*. The leap from *Suspiria* to a different sort of horror classic, the soap opera and movie series *Dark Shadows*, where Bennett and Hall were part of the cast, was natural — even if the actresses are two of the most artifice-laden in TV and film history.

Hall is entwined with her *Dark Shadows* character, Dr. Julia Hoffman. Yet she also garnered an Oscar nomination for her performance as Ava Gardner's nemesis in John Huston's 1964 *The Night of the Iguana*. (According to Jamison, though she wasn't in the movie, Elizabeth Taylor was on set, sporting flowers made out of human hair.) Huston gave Hall the role because of a likeness to Katharine Hepburn, but there was also a bit of Kay Thompson to her onscreen presence, a characteristic photographer William Klein must have noted when he had her caricature his former boss Diana

Vreeland in the fashion satire *Who Are You, Polly Magoo?* (1966).

Hall — real name: Shirley Grossman — is a camp and cult icon. "In death as in life," Jamison writes in *A Hard Act to Follow*, "she remains adored by a mixture of gay men, drag queens, and *Dark Shadows* enthusiasts." Hall's arched brows and piercingly intelligent eyes were the standout features of a one-of-a-kind visage. Her mannerisms and cigarette-smoky voice telegraphed a complicated — dare I say neurotic — intelligence.

As Jamison's book makes clear, Hall's genius stroke in *Dark Shadows* was deciding to play her scientist character as if Hoffman was secretly in love with vampire Barnabas Collins, a facet that wasn't explicated in the script. This week's Shock It to Me! Film Festival spotlights *Dark Shadows* creator Dan Curtis' movie offshoots of the one-of-a-kind gothic soap opera, 1970's *House of Dark Shadows* and 1971's *Night of Dark Shadows*. In *Night*, Hall adds another *Dark Shadows* role to her turns as Hoffman and the gypsy fortune teller Magda Rakosi with housekeeper Carlotta Drake. Whatever the part, Grayson Hall made an impression. (**Johnny Ray Huston**)

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### THE MIX

- 1) Ponytail and High Places at Bottom of the Hill
- (2) Clutch and the Sword, Harlow's, Sacramento
- (3) Angel Island ablaze, as seen from the Berkeley Marina
- (4) Hiking and hosteling in Humboldt County
- (5) Sleep



## music

Paper? We got your paper — in lots of eenie meenie pieces. Wallpaper, left, gets the party started — with tongue firmly lodged in cheek — this week at the Rickshaw Stop's Blow Up night. In other non-Barack-benefit news: Grupo Fantasma, top right, be jamming at the Independent, and the Killers, bottom right, shamle into the Warfield. Somebody told me ... there would be beards.



## Writing on the Wallpaper

By Kimberly Chun  
kimberly@sfbg.com

**SONIC REDUCER** Everyone knows sex sells. But who knew, so many years ago, when hip-hop was still reporting from the streets and dance



music revolved round the love and stardust thrown off those glittering mirrored balls, that overt consumption itself would sell just as well? So much of today's mainstream pop and hip-hop continues to hobble along on the crutch of an all-glam, imagination-free, Benjamin-flaunting, daydream-stoking, showroom/showoff mentality, which masquerades as genuine energy and originality. Check, for instance, T.I.'s Cinderella-fantasy "Whatever You Like" video. Still, is Britney Spears ushering in a recession-era pop backlash against gimme-gimme materialism with her recent "Womanizer" clip? Its up-to-the-millisecond, dashed-off put-down of Wall Street traders 'n' traitors is delivered nekkid from a detoxing, rehab-ready sauna.

And you know the East Bay's dance-pop provocateur Wallpaper

is on that tip — with his own ironic-hip-cat zazu. The Wallpaper project itself, says mastermind Eric Frederic, is "a device to critique pop music but also popular culture, and I think things are getting exponentially worse — as far as consumer culture, cell phone culture, the culture of me goes. Even for those of us who think we understand it and are separate from it."

Take, for example, texting — my least favorite thing to watch in a dark movie theater and the subject of Wallpaper's "Txt Me Yr Love" off its *T Rex* EP (Eenie Meenie). "That song is obviously a knock on text-obsessed people," Frederic continues. "But I probably send 100 text messages a day. I do it way more than I want to and way more than I'm comfortable with, and that represents, again, an inner struggle with this kind of stuff."

Fighting, thought-provoking words from a sharp, very funny mind. I first caught Wallpaper a while back at Bottom of the Hill, and Frederic's uncanny pop hooks and cheesy-hilarious way of styling his performance — delivered in character, from a vinyl La-Z-Boy, as the egocentric would-be-superstar Ricky Reed, alongside drummer Arjun Singh — made me

bookmark him for better or worse. Whether you catch the two live or Frederic in one of his wittily clueless video blog entries, you'll find that Wallpaper brings that sense of humor so sorely missing from local pop, dance, and indie rock scenes.

And rest assured, the tousled-haired songwriter, who just graduated with a degree in composition from UC Berkeley, is nothing like his satirical persona.

"The character is a real jerk, and I don't want to be anything like him or embody him in my daily life at all," says the Bay Area native while tackling a turkey sandwich at Brainwash Cafe. "He's arrogant, and he's chauvinistic, and he's material-obsessed. He just represents everything that bums me out." Frederic laughs. "He's not very bright. He doesn't really get it, and he doesn't realize that the joke's on him half the time." Hence the surprised reactions from fans — apparently Wallpaper blew minds during their '08 Brooklyn and Philadelphia shows — when they approach Frederic. "Usually the first response is, 'I didn't think you were going to be so nice to me!'"

He's nice and hard-working apparently: Frederic toiled on the EP, played alongside party-start-

ers like Dan Deacon, and did some requisite remixes while completing work on his degree, and now he's deep into making an album, a form that he's studying intently.

"It's definitely hard because with today's music culture or climate, you have to do remixes and video blogs and stuff just to keep people's attention. Making a really intensive, really smart full-length record while doing all that stuff with a short period of time is *really* challenging," he says. Frederic's happy with what he has, but "I put a lot of pressure on myself," says the songwriter who, in one hilarious video blog, threatened to quit the biz if Wallpaper's EP was outsold by *Grand Theft Auto IV*. "I've been listening to *Thriller* about every other day. If you don't set your goals to be the best, what are you going to do? Just be mediocre or halfway to the median? There's no reason why anybody should not be trying to make timeless records." And who would get the last laugh if this semi-joke band made one of those? **SFBG**

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# You can't kill them

They're already the Dead C, New Zealand's unsung free-rockers

By Michael Harkin  
> a&cletters@sfbg.com

They're on the fringe, and they don't plan to leave it. Though mostly overlooked in their home country of New Zealand during the last two decades, the free-rockers in the Dead C will be the first to tell you that they're not terribly bothered.

"We are not seen as plausible cultural ambassadors," stated guitarist Bruce Russell by e-mail from his home Down Under, citing the failure of the "laughable New Zealand media" to cover what's artistically adventurous as one of the reasons his three-piece rarely can make it abroad to play shows. One would hope that Russell, Michael Morley, and Robbie Yeats would be more seriously considered for Kiwi government arts grants: indie rockers of yesteryear and the narcoleptic noisemongers of today repeatedly cite the Dead C as an influence on what they do. Just look who's opening for them on their upcoming US gigs: Thurston Moore (who hosted them at All Tomorrow's Parties' "Nightmare Before Christmas" in England two years ago), Blues Control, Wolf Eyes, Six Organs of Admittance — all serious contenders on the experimental circuit, and all projects that garnered something, aesthetic or emotional, from the Dead C's history of desperate clatter.

The Dead C got its start in Dunedin — members are located in Port Chalmers and Lyttelton today, about 225 miles apart — when the self-designated "AMM of Punk Rock" released its 1988 full-length debut, *DR503*, on Flying Nun, the infamous home to pop bands like the Clean, the Chills, Tall Dwarfs, and the Verlaines, for whom Yeats once drummed. A pop group the Dead C are not, but for an ensemble so ardently free-form and unmarketable, they've done nicely.

"The irony is, we've done very well in commercial terms by being 'uncommercial,'" Russell explained. "I don't know many of our contemporaries in New Zealand who are in better career positions than us. We make money. We can make any kind of record we like."

Much of their international clout was forged in their '90s relationship with the Siltbreeze label, run and recently revived by Tom Lax of Philadelphia, with whom they released some of their most acclaimed discs, including 1992's *Harsh '70s Reality*, 1995's *White House*, and 1997's *Tusk*. This period saw them create what many consider to be their most vital material, flirting with darkly catchy riffs while always doggedly blazing space for noisy, alien buzz and scrape. *Secret Earth* is their



**Mood masters: the Dead C do what they do — and maybe you'll like it too.**

brand new release, shortly following last year's *Future Artists* (both Ba Da Bing) and recorded over two days, six months apart. Morley's eerie exhale oversees a stupor-inducing slow grind that renders track titles a useless road-map for proceedings: after a few minutes with the Dead C, one won't notice such trifling details as the stops, starts, and riffs anymore. They are, after all, masters of mood. Morley and Russell's guitars-at-odds and Yeats' distantly mic'd drums consistently scare up an unsettling, deconstructed blues-groove that makes clear the precedent for Sebadoh's stoned angst cassettes.

Regardless of influence, the upcoming US dates mark only their third outing to the States since getting together — damn! What do they do on the rare occasion they're on a stage? "We approach live

shows quietly, without undue fuss, so we can take 'em by surprise and wring their necks before they can fight back," Russell wrote, pointing out that there's nothing static about a Dead C track — other than that staticky sound.

Any fan with the whoops and feedback screeches of "Driver U.F.O." committed to memory will hear something that sounds rather otherwise if that song shows up in the set. "We are 'fully improvised,' though every now and then we'll attempt an item from our back catalog," Russell continued. "But we never, ever practice them."

This back catalog is becoming more available thanks to Ba Da Bing, their US label for the past few years, which will be reissuing *DR503* and 1989's *Eusa Kills* (Flying Nun) on vinyl. The band

is, according to Russell, also hoping to reissue its pre-1990 work next year (working title: *Complete '80s Reality*). Immediately available, however, is the tour-only 12-inch, which includes recent live recordings, and gives an added incentive to check 'em out this week.

Why not? It's hard not to be charmed by their passive-aggressive, cavalier mode of operation. "We just do what we do and dare people to ignore it," Russell offered. "Which they duly do, and we could not care less." **SFBG**

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## KILLER MIKE



## INDEPENDENCE DAY: BAY AREA LABEL SMC RECORDINGS GOES NATIONAL

Labels come and go. Not long ago, Moedoe and Frisco Street Show were among the most important outlets for Bay Area rap. Now both manufacture energy drinks instead: Hyphy Juice and Hunid Racks, respectively. Rap frequently favors money over artistry, but eliminating the art entirely is a bit much. To pose the Jacka's musical question, "What happened to comin' the dopest?"

The answer may be found at 21st and Mission streets, home of SMC Recordings.

"Rap's a hustle because of where it's from," 26-year-old co-owner and A&R head Will Bronson says. "I understand that, but in the end it's still about making good music."

A shocking philosophy in today's industry, but SMC makes it work. Not only has the company released some of the biggest recent Bay rap discs — including 2007's *Da Baydestrian* by Mistah FAB and *Da Bidnes* by PSD, Keak, and Messy Marv — but it's also building a national roster. Atlanta acquisitions like Pastor Troy and Killer Mike, whose current *I Pledge Allegiance to the Grind 2* received critical acclaim, hitting No. 16 on Billboard's rap chart, have raised the label's nationwide profile.

"It's going well," Killer Mike reports. "Major labels spend money on you, but never listen. SMC entertains every idea." This includes everything from letting Mike executive-produce his disc to approving his risky lead single, "Bang," attacking what he sees as the present lameness of Atlanta hip-hop.

"In rap it's OK to be yourself," Bronson says. "No matter what level they're on, the artists we sign are loved by their fans. Our records sell longer due to their quality."

SMC's success wasn't overnight: it evolved from late '90s imprint UTR, whose founders included SMC co-owner Ralph Tashjian. The industry veteran long dreamed of starting a label here in his hometown. When his partners bailed, Tashjian brought in former UTR intern Bronson to continue as the Navarre-distributed SUNDAY Entertainment, whose successes included Keak's *Copium* (2003), co-released with Moedoe, and Messy Marv's *Disobayish* (2004). Switching distributors in 2005, when Bronson became a full partner, prompted another name change.

"Independent distribution is the future," Tashjian says. "Independent distributors are all successful while the majors are dying. As that began, Universal launched its own independent distribution, Fontana. We were one of their first labels. We had no obligation to Navarre, but for appearances we changed the name to SMC: Sunday Music Corp."

Such powerful distribution and an artist-friendly environment — artists own their masters, for example, which the label licenses — have helped SMC score bigger acts. It's even invaded New York City, signing Capone-N-Noreaga for their third album. In a late-breaking development, SMC has now entered into a joint venture with the legendary Rakim, though details have yet to be announced.

Such moves, unprecedented for an independent Frisco hip-hop label, come at an interesting juncture in the Bay's post-hyphy moment. There are cross-regional promotional opportunities; Mess, for example, is on Killer Mike's disc, which includes an ad directing listeners to Mess' upcoming project. Most important, as it goes national, SMC has reaffirmed its local role, partnering with Thizz Entertainment to launch two series, Town Thizzness for Oakland acts and Thizz City for SF, at the consumer-friendly price of \$9.99. Town Thizzness has already released the two hands-down best local discs this year, Beeda Weeda's *Da Thizzness* and J-Stalin's *Gas Nation*. And the Bay isn't confined to these series, as the upcoming San Quinn album, *From a Boy to a Man*, due Nov. 25, attests.

These series, Bronson says, "testify to our commitment to the Bay. We're in SF so we need a marquee Bay Area artist. We need to develop the new Quinns, new Messy Marvs, in some way." It's about time *someone* made that commitment. **(Garrett Caples)**



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MUSIC



Born Ruffians, from left, and Wire prompt us to listen closely once again. | WIRE PHOTO BY ADAM SCOTT

## Live bait

What you get from Born Ruffians and Wire

By Brandon Bussolini  
A&Eletters@sfbg.com

Thirty-something British band Wire secured its place in rock history with three soberly brilliant LPs released in the late 1970s. Born Ruffians, a much younger Canadian combo, gets steady attention despite having only two uneven releases under their belt. Both groups will be playing likely well-attended shows this week, to audiences who either cut their post-punk teeth on Wire's *Chairs Missing* (Harvest, 1979) or got really into Born Ruffians' *Red Yellow and Blue* (Warp) since its release eight months ago. As different as these outfits appear, something about the expectations hovering around their shows seems to call for a slight recalibration of the rock-crit machine — what people are going to these shows for might not be what they actually hear. Even if you don't read the reviews and haven't scoped the scenes, someone lodged inside the Web marketing machine has done it for you. The more dimly aware you are of it, the better it works.

And this is what bothered me about Born Ruffians. I like *Red Yellow and Blue* fine, but before I'd even managed to really hear the band, I'd been blitzed with ancillary information. These three Torontonians, led by a thin, raw nerve of a man named Luke LaLonde, play a jangly form of indie with lots of off-mic huddle-chants — something like a summer camp take on Animal Collective's harmonizing. In a way, the critical air support that followed the LP release seemed premeditated, hard-pressed to point out anything really compelling beyond a checklist of standard genre tropes. Still, listening to the album later, I was surprised that, while longing gets mentioned, nobody else noticed that it's the engine of the music. Which can make even their best songs, like the scribbly "Hummingbird," a bit of a painful listen — not because they're not afraid to look like fools, but because it cuts too close to the raw experience. Born

Ruffians don't dwell on pain as much as they let it seep in, an approach that makes me want to run at first but resolves into something modestly beautiful.

Wire, on the other hand, is in the unique position that even their most dedicated fans haven't listened to the bulk of their discography. Their latest full-length is called *Object 47* (Pink Flag) because it's the 47th thing they've released. Wire's initial trilogy — *Pink Flag* (Harvest, 1977), *Chairs Missing*, and *154* (Harvest, 1979) — remain the high-water mark against which they're judged, and rightfully so: they invented a formal vocabulary for punk and rock in a hugely inspired fit of art school imagination. Yet one doesn't get the feeling that anyone who has bothered to listen to their releases since then has actually heard anything other than a lack of those three albums, or subtle tweaks on the fecund language they opened up. The most interesting qualities of Wire's recent recordings have little to do with their early shirt-and-tie experimentalism. *Object 47*'s linchpin is "One of Us," a sweet pink heartbreak confection whose compassion is miles off from "The 15th"'s relationship semiotics.

All of which is to say that both concerts are worth going to for reasons that have little to do with the narratives swirling around each group. It shouldn't be too difficult to let go of the stories anchoring these bands and experience them as something both more and less than the sum of their facts. **SFBG**

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## grooves



**JOLIE HOLLAND**  
**The Living and the Dead**  
(Anti-)

Cat Power did it, and Joanna Newsom will probably do it, too: shed light on the dark visionary musings, shear down the eccentricities — or at least anchor them to some pleasant alt-country licks — and make a beeline for the grownup scene. And so goes Jolie Holland, who follows her mysteriously evocative *Springtime Can Kill You* with the skewed forthrightness of *The Living and the Dead*.

It's not as if Holland has changed. She still sings with a heavy drawl, giving her voice a strange yawning quality. Sometimes, however, she relies too much on vibrato and overcooks songs like "Palmyra," a sturdy folk rock number about shaking off old demons both emotional (a former lover) and global (hurricane devastation). Lyrically, her focus has moved from odd stories made for home listening to shaggy love numbers built for adult alternative contemporary radio. Musically, *The Living and the Dead* jangles like soft rock and loose change, and unlike *Springtime*, it doesn't transport you to an earlier, pre-rock-era world. Perhaps Holland is evolving and shaking off her affectations, and learning how to play songs straight up, without gimmicks. Our reward is "Sweet Loving Man," a slow-dance country ballad where she sings, "Sweet loving man / You've got something to prove." (**Mosi Reeves**)

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**YO MAJESTY**  
**Futuristically Speaking ...**  
**Never Be Afraid**  
(Domino)

Rowdy, breast-baring Florida lesbian rap duo Yo Majesty have been riding the buzz mill on the strength of their twisted live shows and slam-bang electro-tinged single releases for so long that this album feels almost like an after-thought — but, damn, if it doesn't come on as some sort of underground dance floor catharsis as well.

So many unique elements are in play with Shunda K and Jwl B's business — homo pride, hyper-crunk bluntness, neon psychospacey-funkadelic sensibility, riot grrrl roots (*Futuristically Speaking ... Never Be Afraid's* subtitle is "The End of Captain Mysogyny"), hardcore banger fanbase — that the 14 tracks gathered here could have been a wild-eyed mash of misdirections. But Yo Majesty has thrown a British curveball that brings it all around and pushes it ahead. Working with 2-step production legends like art-funk dubsters Hardfeelings UK and bass-whacky Basement Jaxx, the duo embeds their rapidfire, sex-positivity message into a consistently fascinating, glitch-tinged sonic landscape. Opener "Fucked Up" stuns with expansive '90s guitar lines, revving bass, tootling percussion, and a Hole lotta attitude — "I wanna break all the shit in your bathroom!" screams Courtney-throated Jwl B. Ultimate '08 floor-filling hit "Club Action" still dizzies with its off-tempo presets and "Fuck that shit" rallying cry. It's Shunda K's light-speed rhyming, though, that raises Yo Majesty above the electro-rap pack — the queen has a silver tongue to go with her laptop tiara and spandex cape. (**Marke B.**)



**BIO RITMO**  
**Biónico**  
(Locolor)

What does *nueva salsa* sound like? If you're Richmond, Va., nine-piece Bio Ritmo, it sounds as diverse and exciting as these expert, upstart Latin musicians can make it. And while their influences include everything from punk, ska, and reggae to funk, classic jazz, and North African music, Bio Ritmo is passionately, unwaveringly salsa.

*Biónico's* title alludes to the band's hybrid composition process: they jam through acoustic guitar and electronic music sketches before transforming the songs into classic conga-brass-piano arrangements. Lurking in the hearts of these contemporary-minded players is a deep reverence for masters like Eddie Palmieri, Mongo Santamaria, El Gran Combo, Celia Cruz, y mas.

Right off the bat, bandleader-vocalist Rei Alvarez ably handles fiery choruses and soaring leads on "Lisandra," a track that bears resemblances to Austin Latin funksters Brownout or the electronic-y Miami group Spam Allstars. The party has started. Bio Ritmo's capable dual trumpet and trombone horn team add zest to the plaintive "Shoe Shine," which dips through multipart brass solos and feverish percussion eruptions. Zippy, timbale-laden songs like "Sombras" maintain the disc's funky, frenetic pacing.

Veteran Fania Records studio engineer Jon Fausty adds extra polish, which makes Alvarez's voice ring like a bell. Like another of the band's influences — '70s TV character Steve Austin of *The Six Million Dollar Man* — Bio Ritmo's cyborg-strong musicianship inspires vigorous dancing and makes *Biónico* one of this year's best Latin releases. (**Tomas Palermo**)

## local grooves

### CHEN SANTA MARIA Chen Santa Maria (Shit On)

Those noise kids sure get around — constantly in and out of new projects. In their wake they leave a plethora of creative projects and band configurations. *Guardian* contributor George Chen, half of the duo Chen Santa Maria, exemplifies this trend, and can claim musical membership in 7 Year Rabbit Cycle, KIT, and Vhhohtz. Steven Santa Maria holds his own as prolific CD-R generator in the guise of Fun Santa Maria. This ease with which experimentalists make sounds and form groups is both boon and bane for noise. CSM delivers on the boon side. This weirdly chilled disc's spaciousness is reminiscent of Gavin Bryars' 1969 composition, *The Sinking of the Titanic*. The heady recording buzzes and drones, buried guitars reverb mightily, and the dubby low end will likely sound super-heavy live. (**Lauren Giniger**)

**CHEN SANTA MARIA** With Wiggwaum and Kool Teen. Sun/19, 9 p.m., \$5. Hemlock Tavern, 1131 Polk, SF. (415) 923-0923, www.hemlocktavern.com

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The landmark Buena Vista Social Club concert at Carnegie Hall - July 1, 1998 - was both the start of a remarkable story and the culmination of a dream. This one-time-only event elevated veteran Cuban performers like Ibrahim Ferrer, Ruben Gonzalez, Compay Segundo and Omara Portuondo to long-overdue status as international stars; it's the album fans have eagerly awaited for a decade.



**18.99 2 CD set**



### Wayne Brady

Peak

The highly anticipated debut album from the multi-talented artist has definitely been a long time coming. This collection of contemporary R&B with an 'old school' feel will impress both longtime fans as well as those new to his vocal prowess.

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### Jeff Lorber

Heard That

Concord

This CD, which includes all new songs except for one cover, will make listeners just feel good- it'll remind you of the vibe on Ramsey Lewis' "In Crowd." **Heard That** is amply infused with a pop, jazz, R&B, and Blues flavor, and naturally has that classic Lorber signature taste of 80's Fusion sound running through it all.

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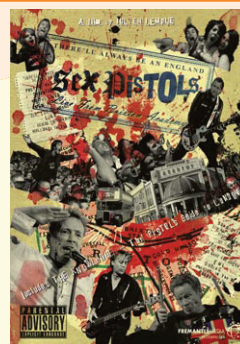


### Sex Pistols

There'll Always Be England

Rhino

For their first-ever authorized live DVD release, the band is captured during a five-night stand at London's Brixton Academy in November 2007. Reuniting the original line-up of Johnny Rotten, Steve Jones, Paul Cook, and Glen Matlock, the shows marked the 30th anniversary of their now-classic debut album *Never Mind The Bollocks: Here's The Sex Pistols*.



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**6:30PM @ Amoeba SF**

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MUSIC

**Fallin' up: DJ Mark Farina shrooms (left), Umoja Hi-Fi booms (top right), and NonStop Bhangra twirls about the room.**



## Free hugs

By Marke B.

> superego@sfbg.com

**SUPER EGO** Gurl, she 'sploded. Such as! LoveFest was killer; everyone's ready to *party*, yes to the hell. Fuck the Dow — we're riding high. And as

I gingerly picked my glitter-stilettoed way over the limp bodies of the underaged strewn about the Civic Center pavement — *bonjour*, toxicity — I couldn't help but get a tad tickly at the sudden blast of youth, however wobbly and wide-eyed, tripping onto the scene. Do they teach Electro Appreciation in high schools now, right between Online Shopping and Intro to Twitter? Children, check your levels, though. Messy's no must to feel the love. Signed, One Who's Too Famous for Puking on Dance Floors. That's my Indian rave name.

Fave fest freakouts: Nikola Baytala serenely dropping Joey Beltram's 17-year-old barnburner "Energy Flash" at the Kontrol float; Doc Martin flooding the Stompies with Royal House's "Can U Party," Honey Soundsystem's way-too-high-concept "Death of Shade" gay funeral, Method1 and Emcee

Child breaking dubwise with Lower Haighters, Temple's solar-powered rainbow pillars, and the "wha???" Donate4Life float, complete with flashing aorta and sexy nurses. Total acid disaster visual.

Only beef: where the ladies at? There was more estrogen behind SF decks a decade ago — not saying, just saying. Now, let's carry the happy shit into fall, shall we? The lights in the sky are low, and the darker the earlier the better, say I.

### NONSTOP BHANGRA FIVE-YEAR ANNIVERSARY

If you miss out on this beloved bhangra blowout's quinquennial, you'll be sari! I totally just got myself banned for life with that weak pun-jab, so more space on the dance floor for you to twirl and twinkle with the amazing dholRhythms dancers to DJ Jimmy Love's desi bhang-bhang. Sat/18, 9 p.m., \$15-\$20. Rickshaw Stop, 155 Fell, SF. (415) 861-2011, [www.rickshawstop.com](http://www.rickshawstop.com)

### MUSHROOM JAZZ

Once upon a time there was something called the Internet Boom, and everyone tried to out-ultralounge one another in an acid-jazz frenzy of chocotinis and bottle service, to fill the bleak emptiness inside. Luckily, one big-name DJ named Mark Farina created one of

the loveliest and most lasting mixes of that time, *Mushroom Jazz* (Om). Now he's back with a sixth installment of the 'shrooming series, and a killer release party to reboot. Sat/18, 10 p.m., \$15-\$20.

Mighty, 119 Utah, SF. (415) 626-7001, [www.mighty119.com](http://www.mighty119.com)

### SOCIETY

Jeebus, I chafe when teh geigh from LA land here to show us how to throw a cute homo party. We know — we're just not all showy about it. But I gotta give the City of Angels' edgy, couture-driven Society shindig peeps props. Their energetically fey galas have become the underground toast of the limp-wristed coast. Sun/19, 9 p.m., \$5. Etiquette, 1108 Market, SF. (415) 863-3929, [www.myspace.com/societylosangeles](http://www.myspace.com/societylosangeles)

### UMOJA HI-FI

It sucks to be crushed out on an entire soundsystem — the texting bills are astronomical. So why's dread bass wonderland monthly Surya Dub, after kicking dubstep dust up with the amazing Bug and Warrior Queen show in September, gotta get my thumbs all itchy by bringing in this truly classic, 15-year-old, heavy-heavy monster sound Cali crew? Fireworks, step-pers, fireworks. **SFBG** Oct. 25, 10 p.m., \$10. Six, 60 Sixth St., SF. (415) 863-1221, [www.suryadub.com](http://www.suryadub.com)

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## Heavy Heavy Low Low

» **PREVIEW** Things could have been so easy for the Bay Area’s best young group. After building a buzz with their uncompromising, spastic EP, *Courtside Seats* (self-released, 2005), San Jose’s Heavy Heavy Low Low signed to Ferret Music, the metalcore equivalent to mid-1990s Death Row Records. Ferret brought new exposure and high expectations, which the lads lived up to on their stunning 2006 debut, *Everything’s Watched, Everyone’s Watching*. *EW*EW was the sound of a band breaking out of the metalcore scene they grew up in by building a battering ram of noisy fuzz. Though they shunned many of the genre’s hackneyed clichés (screamed verse/sung chorus, asymmetrical haircuts that double as eye patches), they embraced their roots with punishing breakdowns, abrasive guitar gashes, and vocalist Robert Smith’s brutal, distinctive ramblings.

Though *EW*EW was a critical and commercial success, the guys had no intention of rehashing it when they went into Oakland’s Panda Studios to record what would become their new LP, *Turtle Nipple and the Toxic Shock* (Ferret/New Weatherman). According to Smith, “We didn’t really have any goals or anything like that. We just wanted to make a weird album that wasn’t as affiliated with, I guess, metal or how Heavy used to be.” While most hardcore/metal bands shun their heavy roots for crossover appeal under the guise of experimentation, *Turtle Nipple* is actually less accessible than their previous recordings. While this has turned off the average lazy scenester, the astute fan will rejoice in the disc’s depth and variation: this time jazz, surf rock, and psychedelia are juxtaposed with the brutal breakdowns and blast beats. **(Daniel N. Alvarez)**

**HEAVY HEAVY LOW LOW** With Fear Before. Fri/17, 7 p.m., \$12.

418 Project, 418 Front, Santa Cruz. (831) 466-9770, www.the418.org

Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 20, for information on how to submit an item to listings.

## WEDNESDAY 15

### ROCK/BLUES/HIP-HOP

**Akil Tha MC, Unified School District, Miles Outside, Construct Existence Crew** Elbo Room. 9pm, \$10.  
**Born Ruffians, Plants and Animals, Nurses** Bottom of the Hill. 9pm, \$8.  
**Brightblack Morning Light, IASOS, Avocet** Café du Nord. 9pm, \$15.  
**Dead Science, Definite Articles, Brookhaven** Rickshaw Stop. 8pm, \$10.  
**Matt Hales, KaiserCartel** Swedish American Hall, 2170 Market; 861-5016. 7:30pm, \$17.  
**Joe Jackson, Gemma Hayes** Warfield. 8pm, \$45-59.  
**Jolie Holland, Herman Dune** Bimbo’s. 8pm, \$19.50.  
**Li! Dave Thompson** Biscuits and Blues. 8pm and 10pm, \$15.  
**Oz Noy, Jude’s Rude Mood** Boom Boom Room. 9:30pm, \$5.  
**Rollercoaster, Nice, Boiling Suns** Hemlock. 9pm, \$7.  
**Subdudes, Jimbo Trout, Jimmy Sweetwater** Great American Music Hall. 8pm, \$21.

**BAY AREA**  
**Bathymie, Kitchen Fire** 19 Broadway. 7pm, free.  
“**Collective Wednesdays**” hosted by **Eric Roberson** Maxwell’s Lounge, 341 13<sup>th</sup> St, Oakl; www.maxwellslounge.com. 8pm, \$10. With **NerCity, Moe Soul**, and **Lauren Bullock**.  
**Martelvis, Dirty Jacky, Provisionals** Uptown. 9pm, free.

**Three Blind Mice** Starry Plough. 8pm, \$5-7.  
“Berkeley Poetry Slam.”

### JAZZ/NEW MUSIC

**Collective West Jazz Orchestra** Jazz at Pearl’s. 8 and 10pm, \$10.  
**Gaucha, Mitch Marcus Session** Amnesia. 8pm, free.  
**Ben Mercato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Esperanza Spalding** Yoshi’s San Francisco. 8pm and 10pm, \$18.  
**Mavis Staples** Palace of Fine Arts Theatre, 3301 Lyon; www.sfbjazz.org. 7:30pm, \$20-60.

### FOLK/WORLD/COUNTRY

**Daniel Alvarenga** Café Argüello, 2832 Mission; 643-3160. 7-10pm.  
**Andy Mason, Oona Garthwaite, JJ Schultz, Koozito** Hotel Utah. 9pm, \$5.  
**Gaucha, Mitch Marcus Sessions** Amnesia. 8pm, free.

### DANCE CLUBS

**Ana Mandara** Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJ Trevor Simpson spins dance tunes.  
**Baobab** 10pm, \$3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.  
**Bboy/Bgirl** City Dance Studios, 32 Otis; 820-1452. 6:15-7:15pm, \$15. Hip-hop dance lessons.  
**Bondage A Go Go** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drtty pop, and go-go dancers.  
**Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.  
**Cathouse** Cat Club. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that’s something like the Axl Rose hip shake meets line dancing.  
**Coo-Yah** Bruno’s. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.

**DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.  
**Dynomite** Beauty Bar. 10pm-2am, free. Rock, disco, and glam with rotating DJs.  
**Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.  
**Escape** Cellar, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.  
**45 Club** Knockout. 9pm, \$2. DJ dX the Funky Gran Paw, Senator Soul, and Dirty Dishes spin soul and funk on 45 RPM records.  
**Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another’s asses.  
**House of Rock** Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock ‘n’ roll all night with DJ Mark Andrus.  
**Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5-7. NightLight Music presents funky, sexy house music for Hump Day.  
**Midweek Syndrome** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.  
**Mixtape Wednesdays** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.  
**Our House Is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**Ragga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.  
**Raw and Sexy Hip-Hop and Jazz** City Dance Studios, 32 Otis; 820-1452. 7-8:30pm, \$12. Learn to dance sexy with instructor Emerson Aquino.  
**Sip and Splurge** XYZ Bar, W San Francisco, 181 Third St; 777-5300. 6pm-2am. An evening of decadent food and wine.  
**Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins ‘80s and ‘90s R&B and hip-hop. Everything old is new again.  
**Synchronize** Il Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.  
**Wax Wednesdays** Milk. 10pm-2am, \$3. DJ RasCue turns back the clock with ‘80s and ‘90s hip-hop on vinyl.  
**Yacht Club** Underground SF. 10pm-2am, free. All-vinyl disco house with DJs Frank Alameda and Monte King.

## THURSDAY 16

### ROCK/BLUES/HIP-HOP

**Adaptor** Annie’s Social Club. 8pm.  
**Basic Fix, Filthily Sex Toy, DJ Puppet** Stud. 9pm, \$5.  
**Bleu, Scissors for Lefty, Wellingtons** Rock-It Room. 9pm, \$8.  
**Colossal Yes, Cuchillo, Magic Mirror** Hemlock. 9pm, \$6.  
**Dead C, Six Organs of Admittance** Great American Music Hall. 8pm, \$20.  
**Hunters** Grant and Green. 9pm.  
**Jackopierce** Café du Nord. 8pm, \$18.  
**Laika and the Cosmonauts, Pollo Del Mar, Go Going Gone Girls** Rickshaw Stop. 8pm, \$12.  
**Man/Miracle, Pancho Sanchez, Caleb Nichols, No’s** Hotel Utah. 9pm, \$8.  
**Rebecca Mauleón** Palace of Fine Arts Theatre, 3301 Lyon; www.sfbjazz.org. 7:30pm, \$20-60.  
**Mest, Quiet Drive, Rookie of the Year, Ability** Red Devil Lounge. 8pm, \$18.  
**Coco Montoya** Biscuits and Blues. 8pm and 10pm, \$18.  
**Street Dogs, Time Again, Flatfoot 56, Druglords of the Avenues** Slim’s. 8pm, \$15.

**BAY AREA**  
**Gregg Cross** Beckett’s. 10pm, free.  
**Sprayzer, DJ Kirin Rider** Uptown. 9pm, free.  
TNT 19 Broadway. 6pm, free.  
**Waybacks, Danny Barnes** Sweetwater. 8pm.


### JAZZ/NEW MUSIC

**Barbara Hunter Trio with Kamau Seitu** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.  
**Dizzie Gillespie All-Star Big Band** Yoshi’s San Francisco. 8pm and 10pm, \$15-30.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**Jack Curtis Dubrowsky Ensemble, Amar Chaudhary** Luggage Store Gallery, 1007 Market; 255-5971. 8pm, \$6-10.  
**Martini Brothers Band** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.  
**Mark Robinson** Enrico’s, 504 Broadway; 982-6233. 7pm, free.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

**BAY AREA**  
**Faye Carol** Yoshi’s. 8pm and 10pm, \$12-18.  
**Sandra Aran Trio** Anna’s Jazz Island. 8pm, \$10.

CONTINUES ON PAGE 34 »

# HORSESHOE TAVERN



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<b>WED</b> 10/15 9PM \$10	PAULIE RHYME PRESENTS <b>AKIL THA MC</b> (JURRASIC 5) <b>UNIFIED SCHOOL DISTRICT, MILES OUTSIDE</b> (LIVE BAND), <b>CONSTRUCT EXISTENCE CREW</b> (DUSK TIL DAWN RELEASE PARTY)
<b>THU</b> 10/16 10PM \$6	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJs/HOSTS: <b>PLEASUREMAKER, SENOR OZ</b> WITH GUESTS <b>J ELROD &amp; B LEE</b>
<b>FRI</b> 10/17 9:30PM \$10	ELBO ROOM PRESENTS <b>KAPAKAHI ELEVATERS</b> (L.A.), <b>DJ DEEDOT</b>
<b>SAT</b> 10/18 10PM \$10	SPINNING ‘60S SOUL 45’S <b>SATURDAY NIGHT SOUL PARTY</b> WITH DJ <b>LUCKY, PAUL PAUL, PHENGREN OSWALD</b> (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
<b>SUN</b> 10/19 9PM \$6	<b>DUB MISSION: THE BEST IN DUB, ROOTS AND CLASSIC DANCEHALL WITH DJ SEP, MANEESH</b> THE TWISTER (SURYA DUB) AND <b>VINNIE ESPARZA</b> (HELLA TIGHT/DIS-JOINT)
<b>MON</b> 10/20 9PM	<b>ERIC QUESADA FOR SUPERVISOR BENEFIT</b> (SLIDING SCALE)
<b>TUE</b> 10/21 9PM/\$7	ELBO ROOM PRESENTS <b>FORRO BRAZUCA</b>
<b>WED</b> 10/22 10PM \$5	ELBO ROOM PRESENTS <b>CLUB SHUTTER</b> WITH DJ <b>OMAR, NAKO, JUSTIN</b>
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<b>THU</b> 10/16	<b>COLOSSAL YES</b> CUCHILLO MAGIC MIRROR	9PM \$6
<b>FRI</b> 10/17	<b>FLAMING FIRE (NYC)</b> THE RABBLES CUPIDS	9:30PM \$7
<b>SAT</b> 10/18	<b>MARABELLE PHOENIX</b> KIRA LYNN CAIN PORCHFLIES	9:30PM \$6
<b>SUN</b> 10/19	<b>WIGGWAUM</b> CHEN SANTA MARIA KOOL TEEN	9PM \$5
<b>MON</b> 10/20	<b>PUNK ROCK SIDESHOW W/ DJ TRAGIC &amp; DUCHESS OF HAZARD</b>	10PM FREE
<b>TUES</b> 10/21	<b>THE ACORN</b> THE SHAKY HANDS OHBIJOU	9PM \$10 ADV. TIX ON SALE
<b>WED</b> 10/22	<b>BUZZER</b> LOVER THE SAFES FAULT LINES	9PM \$7
<b>THU</b> 10/23	<b>THE EVANGELICALS</b> THE OLD FASHIONED WAY	9PM \$8
<b>FRI</b> 10/24	<b>THE USAISAMONSTER</b> HIGH CASTLE COMMON EIDER KING EIDER	9:30PM \$8
<b>SAT</b> 10/25	<b>MAMMATUS</b> WILDILDLIFE 3 LEAFS	9:30PM \$8
<b>SUN</b> 10/26	<b>DANA FALCONBERRY</b> SILVER DARLING	9PM \$6
<b>MON</b> 10/27	<b>EARLY - TITUS ANDRONICUS</b> OFF CAMPUS	7PM \$6



## THURS/16

CONT&gt;&gt;

## FOLK/WORLD/COUNTRY

**Belle Monroe and Her Brewgrass Boys** Atlas Café. 8-10pm, free.  
**Philip T. Nails, Jackpot, Two Sheds, Prairie Dog** Amnesia. 9pm, \$10.

## DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.  
**BingoTopia** Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.  
**Blush!** Lookout, 3600 16th St; centerwomenpresent@yahoo.com. 9pm-1am. DJ Gray and DJ Stef spin pop, dance, house, and hip-hop at this party by Center Women Present.  
**BrazilLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.

**Cafe Cocomo** 9pm, \$10. With DJ Fab Fred and a live band.  
**Club Hide** 9pm, free. Live music.  
**College Night** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.  
**Compression** Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.  
**Drift** Underground SF. 10pm-2am, \$5. Dance party for dykes, queers, lesbians, and bois, featuring house and electronic music by women DJs including resident DJ Kinetic.  
**Drumcode** Mighty. 9pm-3am, \$10-20. Featuring Adam Beyer and Joel Mull, aka the "Swedish Techno Mafia."  
**Elixir Cocktail Club** Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.  
**EZ5** 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.  
**Le Freak C'Est Chic** Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

**Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.  
**Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.  
**JIT** John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and footwork.  
**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.  
**Minx** Endup, 10pm-4:30am. DJs and female artists.  
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.  
**Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.  
**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.  
**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.  
**Popscene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.

PHOTO BY SABRINA TABUCHI



## Stereolab

**>> PREVIEW** Eighteen years, nine studio albums, and dozens of singles and EPs along, Stereolab just might have been misnamed. Are the Europa-spanning pop-history-conscious groove alchemists better dubbed Stereogame? After all, founder-guitarist-keyboardist-songwriter Tim Gane describes the band's music-making process as more akin to intelligent child's play than anything strictly scientific. "I tend to look at it like a puzzle," he said by the phone during a tour stop in Detroit. "I'm the opposite of a classic songwriter — someone who contrives to write songs to convey something. To me, it's the opposite thing. I have nothing to say, but I want to find out ..."

Stereolab's latest full-length, *Chemical Chords* (4AD), teems with archetypal melodicism along with a certain age-old genre restriction: more often than not, the songs unfold their brilliant petals, blossom seductively, then recede around the three-minute mark. Longer tracks like "Nous Vous Demandons Pardon" play friskily bright snare, plonky vibes, and bell-like keys off a familiar Motown bounce. The music of Hitsville USA as well as the Brill Building provided a kind of rulebook for Stereolab's fun and games this time around. To add an element of uncertainty, he worked out the chords to the songs on guitar, then applied them randomly over four rhythms the band had already recorded with drum loops. As a result, he said, "you seem to listen to it for the first time."

That strategy of recontextualizing somewhat worn rock 'n' roll touchstones evokes filmmaker Kenneth Anger's *Scorpio Rising* (1964) soundtrack, which Gane references. And what is the wildest use for Stereolab's pop? "It was," Gane said, "used for a toilet advert in Italy." (Kimberly Chun)

**STEREOLAB** With Richards Swift. Tue/21, 8 p.m., \$27.50.

Fillmore, 1805 Geary, SF. (415) 346-6000, www.livenation.com.

**Riot Grrrl** Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.  
**Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.  
**Soul Sector** City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.  
**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.  
**Trauma** El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.  
**Tube Steak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.  
**Vogue '80s Night** Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.  
**White Label** Madrone Lounge. 9pm-2am, free. Toph One, Professor Smith, and guests spin new music and give away some promo swag, so get in there and say you knew about it first.  
**Worst Music Ever** Knockout. 10pm, free. Booty Bassment DJs play the songs you love to hate.  
**Yard** Baobab. 10pm-2am, free. Reggae and dance-hall with DJ Mpenzi.

8pm and 10pm, \$20.  
**Jahlectric**, **Stranger** Slim's. 9pm, \$13.  
**Johnette Napolitano**, **Flametal** Café du Nord. 9:30pm, \$22.  
**Kapakahi**, **Elevaters**, **DJ Deedot** Elbo Room. 9:30pm, \$10.  
**Kings of Leon**, **Stills**, **We Are Scientists** Warfield. 7pm, \$41.50.  
**Lotus**, **an-ten-nae** Great American Music Hall. 9pm, \$18.  
**Music Lovers**, **Hearts of Palm UK**, **Hot Pink Feathers** Make-Out Room. 8pm.  
**No Alternative**, **Lowdowns**, **Young Offenders**, **Dead Ringers** Annie's Social Club. 7pm, \$7.  
**Pop Rocks** Red Devil Lounge. 8pm, \$10.  
**Ronkat's Katdolic Rival** Boom Boom Room. 10pm, \$12.

**BAY AREA**  
**Justin Ancheta** Beckett's. 10pm, free.  
**Marti Brom**, **1/4 Mile Combo**, **Kit and the Branded Men** Uptown. 9pm, \$12.  
**Heather Combs**, **Adrianne**, **Natalia Zuckerman** Sweetwater. 7pm.  
**Plan 9**, **Verse**, **Killing the Dream**, **Morning Glory** 924 Gilman. 8pm, \$5.  
**"Prepare for a Future Pre-Election Party"** Shattuck Down Low. 9pm, \$10. With Valerie Troutt and the Fear of a Fat Planet Crew, Linda Tillery and the Cultural Heritage Choir, Oakland Youth Chorus, DJ Afrikan Sciences, and more.  
**Those Darn Accordions** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; www.142throckmortontheatre.com. 8pm, \$20.  
**Vinyl** 19 Broadway. 10pm, \$12.  
**Volker Strifler Band** Stage Dor Dance Studio, 10 Liberty Ship Wy #340, Sausalito; www.murphyproductions.com. 9pm, \$20-25.  
**Watain**, **Withered**, **Book of Black Earth**, **Horn of Dagoth**, **Necrite**, **Elk** Oakland Metro, 630 Third St, Oakl; www.oaklandmetro.org. 7pm, \$18.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.

RESTAURANT • BAR • NIGHTCLUB • EST. 1986

SUN. OCT. 19 • 8PM DOORS

ALL AGES

**COLLIE BUDDZ**

RISE OF THE REVOLUTION

DJ PEE WEE

\$22 ADV; \$26 DOORS

SAT. OCT. 24 • 10PM DOORS

**PETAL PUSHER**

DJS: MIGUEL MIGS & JULIUS PAPP

\$10 ADV

FRI. OCT. 31 • 9PM DOORS

18+

**DNA LOUNGE HALLOWEEN**

\$13

THU NOV 13 • 7:30PM DOORS

ALL AGES

**STRIPMALL ARCHITECTURE**

CLAIRE VOYANT, BLOODWIRE

\$10

THU. NOV. 20 • 8:30PM DOORS

**IMMORTAL TECHNIQUE**

HASSAN SALAAM, DA CIRCLE, RAS CEYLON, DJ GIJOE

\$19 ADV; \$22 DOORS

FRI OCT 17 9PM 21 HUBBA HUBBA REVUE

SAT OCT 18 9PM 21 SUPER EGO

SUN OCT 19 8PM AA COLLIE BUDDZ

THU OCT 23 9:30 18 MEAT

FRI OCT 24 10PM 21 PETAL PUSHER

SAT OCT 25 9PM 21 BOOTIE

SUN OCT 26 7PM 21 DEVIANT NATION

MON OCT 27 9:30 18 DEATHGUILD

FRI OCT 31 9PM 18 ALL HALLOWS EVE

SAT NOV 1 9PM 21 NEW WAVE CITY

MON NOV 3 9:30 18 DEATHGUILD

FRI NOV 7 10PM 21 CREAM

SAT NOV 8 9PM 21 BOOTIE

SUN NOV 9 7:30 21 BANSHEE

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\$19.50 • 21 & UP

**JOLIE HOLLAND**

**HERMAN DUNE**

KALX WELCOMES

FRI. OCT. 17

DOORS 8 / SHOW 9

\$16 • 18 & UP

**DENGUE FEVER**

SUN. OCT. 19

DOORS 7 / SHOW 8

\$22 • 18 & UP

**PINBACK**

MR. TUBE AND THE FLYING OBJECTS

SAT. OCT. 25 • DOORS 8 / SHOW 9 • 21 & UP

\$40 GENERAL ADMISSION • \$75 INCLUDES MEET AND GREET

**RICHARD CHEESE**

AND LOUNGE AGAINST THE MACHINE

PROJECT: PIMENTO

KLBB WELCOMES

MON. OCT. 27

DOORS 7 / SHOW 8

\$20 • 18 & UP

**THE NOTWIST**

JEL • ODD NOSDAM

SUN. NOV. 2 • DOORS 7 / SHOW 8 • \$20 ADV. / \$25 DOOR • 18 & UP

**SHE & HIM**

LAVENDER DIAMOND

THURS. NOV. 6 • DOORS 7 / SHOW 8 • \$16 ADV. / \$16 DOOR

**THE DODOS**

KELLEY STOLTZ

FRI. NOV. 14 • DOORS 8 / SHOW 9 • \$15 • 18 & UP

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FEATURING

**PACIFIC DIV - LOW 8**

**MILLION \$ MANO - MIC TERROR**

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MEZZANINE and [KONTROL] PRESENT

**M.A.N.D.Y.**

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NIKOLA BAYTALA - CRAIG KUNA

9 PM DOORS | \$14 ADVANCE AT TICKETWEB

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**2MANY DJS - JDH & DAVE P**

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NOV

**1 SWITCH & CLAUDE VONSTROKE**

NOV

**8 DERRICK CARTER**

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**Macy Blackman and the Mighty Fines** Le Colonial, 721 Sutter; 931-3600. 10pm, \$5.  
**Charles Unger Experience with Valencia** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.  
**Dizzie Gillespie All-Star Big Band** Yoshi's San Francisco. 8pm and 10pm, \$20-35.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Escalay** Red Poppy Art House. 8pm, \$10-12.  
**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free.  
**Randy Newman** Davies Symphony Hall, 201 Van Ness; www.sfjazz.org. 8pm, \$20-80.  
**Susan Sutton** Washington Square Bar and Grill. 7pm.

## FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

## DANCE CLUBS

**Activate!** Lookout, 3600 16<sup>th</sup> St; 431-0306. 9pm, \$3. Face your demigods and demons with DJ Jamie

J. Sanchez.

**Bar Top** Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MajestiChris.

**Blow Up** Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.

**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

**City Roots** El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

**Club Dragon** Eight. 9pm-3am. A gay Asian dance club.

**Club Hide** 9pm-2am, free. Live music.

**Club NV** 10pm-3:30am. Hip-hop and salsa.

**Club Six** 9pm-2am, \$10. Dance and hip-hop with various DJs.

**Desire** Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.

**Don't Stop** Amnesia. 10pm-2am, \$3. With DJs Hopper and Spinnerty and special guests.

**Dragon Bar** 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.

**Element Fridays** Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

**Fat House Fridays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

**Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

**Fuck Shack** Beauty Bar. 10pm-2am. With Jefrodesiac and guests.

**GlitterBox** Cat Club. 10pm. Dance tracks.

**Harry Denton's Starlight Room** 8:30pm, \$10. Dance bands plus DJ Dave Gillis.

**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

**James Lavelle** Mighty. 9pm-4am, \$10-20.

**Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky.

**Lookout Weekend** 111 Minna Gallery. 4-9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

**Master Blaster** Delirium. 10pm. Punk rock.

**Mighty Breaks** Mighty. 10pm-4am, \$5-10. Nü breaks.

**Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.

**Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.

**Nickie's** 9pm. Hip-hop and house with DJ Spectre.

**Night of the Oldies** Knockout. 10pm-2am, \$3. DJs

Primo, Daniel, and Lost Cat play your grandma's rock 'n' roll, doo-wop, and oldies.

**Nocturna** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. Resident DJs TychoSean and Billa, plus special guests.

**Northern Soul** Blackthorne Tavern, 834 Irving; 564-6627. 9pm, \$5. DJs Dion, Dr. Scott, and others spinning 60s and 70s Northern Soul.

**Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

**Ruby Skye** 9pm-4am, \$15. With various guest DJs.

**Salvage** Deco Lounge, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Drag revue hosted by Excess.

**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

CONTINUES ON PAGE 36 >>



**Make-Out Room**

**WEDNESDAY OCTOBER 15 9PM, NO COVER**  
**DANCE!** w/ DJ SAIMAN, DJ PANDER & GUEST. SPINNING MINIMAL ITALO-SYNTH-FUNK-GLITCH-NEU-RAVE.  
 DRINK SPECIALS, HAPPY HOUR UNTIL 10PM!

**THURSDAY OCTOBER 16 9PM, NO COVER**  
**"VERSION EXCURSION!" ROCKSTEADY**  
 w/ YOUR DEEJAY HOST, THE NATURAL SELECTOR. PLAYING THE BEST OF EARLY REGGAE, VERSION, ROCKSTEADY, DEEJAY & A LITTLE SKA. EVERY THIRD THURSDAY. NO COVER!

**FRIDAY OCTOBER 17 7:30PM, \$7**  
**THE MUSIC LOVERS HOT PINK FEATHERS HEARTS OF PALM**  
 EVERY FRIDAY AT 10PM \$5  
**"LOOSE JOINTS"**  
 w/ DJs THOM THUMP, DAMON BELL & CENTIPEDE. RARE GROOVE, FUNK, SOUL, HIP-HOP, AFRO-BEAT, LATIN AND MORE

**SATURDAY OCTOBER 18 7:30PM \$8**  
**KELLI RUDICK (BROOKLYN)**  
 NEW YORK EXPERIMENTAL, INDIE, NEO-CLASSICAL


**EVERY SATURDAY AT 10PM, \$5**  
**EL SUPERRITMO**  
 w/ ROGER MAS & EL KOOL KYLE  
 CUMBIA DANCEHALL BOMBA PLEMA & SALSA

**SUNDAY OCTOBER 19 8PM, \$7**  
**PAIGE**  
**JOHN HENRY'S FARM CHRIS COTTON (SOLO)**  
 EARLY START TIME!

**MONDAY OCTOBER 20 8PM**  
**DARREN JOHNSTON/BLACK EDGAR'S MUSIK BOX**  
 BLACK EDGAR'S MUSIK BOX (DAVID BOYCE OF THE BROWN FELLINIS ELECTRONICA, JAZZ, LIVE ELECTRONICS)  
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 SEAN PIERCE • RICHARD WATTS  
 BRENT MCHUGH • JEBEN BERG

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ZERO FRIENDS macy's Hurley CLUB 6 JUXTAPOZ ART & CULTURE MAGAZINE



**FRI/17  
DANCE CLUBS**

CONT&gt;&gt;

**Star Fucker** Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Wild drag revue.  
**Stiletto** AsiaSF. 10pm, \$8. Parker Day and hotties bring you electric, house, and disco.  
**Stush** Voda. 10pm-2am, free. Soulful house with Dylan.  
**Suite One8One** 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another *brah*.  
**Velvet Lounge** 9pm, \$10. With DJ Manny Perez.

**SATURDAY 18**
**ROCK/BLUES/HIP-HOP**

**Ian Ball**, **Buddy** Red Devil Lounge. 8pm, \$15.

**Bhi Bhiman**, **Stone Foxes**, **Moondoggies**, **Doug Ellington** Slim's. 8:30pm, \$13.  
**Ronnie Baker Brooks**, **Tori Sparks** Biscuits and Blues. 8pm and 10:15pm, \$22.  
**Hayes Carill**, **Dedringers**, **Elliott Randall** Café du Nord. 9:30pm, \$12.  
**Heroine Sheiks**, **Qui**, **Triclops!** Annie's Social Club. 8pm, \$15.  
**"Icer Air"** McCovey Cove Lot A (adjacent to AT&T Park); www.icerair.com. Noon-8pm, \$25. Action-sports event with concert featuring Cool Kids, K'Naan, 3OH!3, DJ Spider, and Men Women and Children.  
**Kings of Leon**, **Stills**, **We Are Scientists** Warfield. 7pm, \$41.50.  
**Marabelle Phoenix**, **Kira Lynn Cain**, **Porchflies** Hemlock. 9:30pm, \$6.  
**La Plebe**, **Moses**, **Guitar Zeros** El Rio. 10pm, \$7.  
**Say Hi (To Your Mom)**, **Jukebox the Ghost**, **Ian Fays**, **Princeton** Bottom of the Hill. 9pm, \$12.

**BAY AREA**  
**Agent Orange**, **Airshow Disaster** 19 Broadway. 10pm, \$15.

**Ford Blues Band**, **Volker Strifler Band** Little Fox, 2215 Broadway, Redwood City; www.foxdream.com. 8pm, \$20.  
**Country Joe McDonald** Country Joe's Café at Café de la Paz, 1600 Shattuck, Berk; www.countryjoes-cafe.com. 7:30pm, \$25.  
**Olehole**, **Magic Bullets**, **Master Volume**, **Whiting Tennis** Uptown. 9pm, \$8.  
**Oppressed Logic**, **SMD**, **Crucial Cause**, **Migraine**, **Rat Damage** 924 Gilman. 8pm, \$5.

**JAZZ/NEW MUSIC**

**Bill "Doc" Webster Band** Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm. Swing from the '30s and '40s  
**Dizzie Gillespie All-Star Big Band** Yoshi's San Francisco. 8pm and 10pm, \$35.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**"Live Jazz"** Café Claude. 7:30-10:30pm.  
**Luke Westbrook Trio** Moose's. 7pm.  
**Billy Philadelphia** One Market Restaurant, One Market; 777-5577. 6pm.

**Rainfall Quartet** Dogpatch, 2496 Third St; 643-8592. 8pm, free.  
**Robbie Kwock Melecio Magdaluyo Quintet** De Young Museum, Golden Gate Park; www.theinter-section.org. 2:30pm, free.  
**Robert Stewart Experience** Rasselas Jazz. 9pm.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
**Eric Shifrin** and **In the Crowd** Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.  
**Craig Ventresco**, **Meredith Axlerod** Atlas Café. 4pm, free.

**FOLK/WORLD/COUNTRY**

**"Breakfast with Enzo"** Bernal Heights Neighborhood Center, 515 Cortland; 206-2140. 10am, \$3.  
**"Live Flamenco Music"** Café Argüello, 2832 Mission; 643-3160. 7pm.

**DANCE CLUBS**

**Afro Joint** 222 Club. 9pm-2am, \$5-7. Excursion into Afrobeat and all of the music of the African diaspora.

**Avery Island** Jack's Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.  
**Bamboo Hut** 479 Broadway; 989-8555. 10pm. DJ Scotty spins '80s modern rock and '90s dance classics.  
**"Battle of the Champions DJ Competition"** SF Design Center, 101 Henry Adams; www.battleofthechampions.biz. 4-9pm.  
**Bearracuda** Deco Lounge, 510 Larkin; 346-2025, www.decosf.com. 9pm-3am, \$5. Resident DJ Underdog spins for the boys.  
**Beerfest** Space 550. 10pm-4am. The name says it all.  
**Better Days** Pink. 10pm-2am, \$10-15. With Franky Boissy.  
**Bistrotheque** Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.  
**Bootsycakes** Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. House music.  
**Booty Bassment** Knockout. 10pm, \$5. Hip hop with DJ Ryan Poulson and Dimitri Dickenson.

CONTINUES ON PAGE 40 &gt;&gt;



**\_KINGS\_ OF \_LEON\_**

\_SPECIAL\_GUESTS:  
*We are Scientists*  
**THE STILLS**

october 17 + 18  
**THE WARFIELD**



**THE ACADEMY & WEEZER**

IN Bill & Ted's **Bogus Journey** TOUR

Carolina Liar & HEY MONDAY

DECAJAZZMUSIC FUELED BY RAMEN

october 19  
**THE GRAND BALLROOM**



**PATTI SMITH & HER BAND**

october 20  
**THE WARFIELD**



**THE GRAND BALLROOM**  
 AT THE REGENCY CENTER  
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**CHIODOS SILVERSTEIN**  
 ESCAPE THE FATE • ALESANA  
 A SKYLIT DRIVE  
 OCTOBER 21

**ICED EARTH**  
 SAVIOURS • INTO ETERNITY  
 OCTOBER 23

**AGAINST ME!**  
 TED LEO AND THE PHARMACISTS  
 FUTURE OF THE LEFT  
 OCTOBER 27

**DEVIL DRIVER**  
**DEATH ANGEL**  
 STRAIGHT LINE STITCH  
 OCTOBER 28

**MORRIS DAY & THE TIME**  
 DARONDO • NINO MOSCHELLA  
 OCTOBER 31  
 HALLOWEEN!

**ALL TIME LOW**  
 MAYDAY PARADE • THE MAINE  
 EVERY AVENUE  
 NOVEMBER 4

**METHOD MAN**  
**REDMAN**  
 TERMANOLOGY • EVIDENCE & ALCHEMIST  
 NOVEMBER 7

**HAWTHORNE HEIGHTS**  
 EMERY • THE COLOR FRED  
 TICKLE ME PINK • THE MILE AFTER  
 NOVEMBER 9



**THE WARFIELD**

**CONOR OBERST & THE MYSTIC VALLEY BAND**  
 THE LIKE ALL SMILES  
 OCTOBER 24

**THE KOOKS**  
 THE WHIGS  
 OCTOBER 25

**ALISON MOYET**  
 BRENDAN JAMES  
 OCTOBER 26

**CASSANDRA WILSON**  
 OCTOBER 30

**UMPHREY'S MCGEE**  
 THE NEW DEAL  
 OCTOBER 31  
 HALLOWEEN!

**MATT NATHANSON**  
 JESSIE BAYLIN  
 NOVEMBER 1

**DRAGONFORCE**  
 TURISAS  
 POWERGLOVE  
 NOVEMBER 5

**JIM GAFFIGAN**  
 GEMMA HAYES  
 NOVEMBER 7

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 WITH SPECIAL GUEST GOAPELE  
 NOVEMBER 28

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 Free before 6pm | \$5 cover |

THURSDAY the 16TH  
**The Phoenix Project**  
 Thursday | October 16th, 2008  
 9pm - 2am | 21+

FRIDAY the 17TH  
**Look Out Weekend Happy Hour**  
 Fridays | Presented by 111 Minna & Versus Magazine  
 4pm - 9pm | \$3 before 6pm (\$5 after) | RSVP | 21+ I.D. Required

**Planet Rock**  
 9pm 2am  
 Friday, October 17th at 111 Minna - Bobbito, Shortkut, Sake 1, Hakobo, Soul Profess and more!

SATURDAY the 18TH  
**trigger collective**  
 With DJs:  
 James Glass (Golden Goose)  
 Chris Orr (Bananaspm.com)  
 Primo (Ferrari)  
 21+ / 10pm - 2am / \$5

SUNDAY the 19TH  
 closed

MONDAY the 20TH  
 closed

TUESDAY THE 21ST  
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**Oona Garthwaite**  
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**Koozito**

THURSDAY, 10/16 • 9 PM \$8 TIX AT TICKETWEB  
**MAN/MIRACLE**  
**Pancho Sanchez**  
**Caleb Nichols**  
**No's**

FRIDAY, 10/17 • 9 PM \$7 TIX AT TICKETWEB  
**ALLOFASUDDEN**  
**Wave Array**  
**James Whiton**

SATURDAY, 10/18 • 9 PM \$10 TIX AT TICKETWEB  
**THE PARTIES** (CD Release)  
**The High Dials**  
**The Parson Redheads**

SUNDAY, 10/19 • 9 PM  
**THE TROUBLESHOES**  
**AudubonPoe**  
 +special guests

MONDAY, 10/20 • SIGN UP @ 7:30 PM • FREE  
 BAY GUARDIAN READERS' POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 10/21 • 9 PM \$6  
**BAND OF ANNUALS**  
**Hang Jones**  
 +special guest

WEDNESDAY, 10/22 • 9 PM  
**APRILS RAIN**  
**In Reverent Fear**

THURSDAY, 10/23 • 9 PM \$7 TIX AT TICKETWEB  
**ELEKTRIK SUNSET**  
**Jeff Cotton's Gin Joint**  
**Danny Scherr**  
**Kelly McFarling**

FRIDAY, 10/24 • 9 PM \$6  
**COUP DE SKA**

SATURDAY, 10/25 • 9 PM \$8 ADV TIX, \$10 DOOR  
 TIX AT TICKETWEB  
**EVEREST**  
 +special guests

SUNDAY, 10/26 • MATINEE SHOW 2 PM \$6  
**PISS PISSEDHOFFERSON**  
**Jeffrey Luck Lucas**  
**Lana Rebel**  
**Paul Padony** (from Mojo Apostles)

EVENING SHOW 9 PM \$6 ADV TIX \$8 DOOR  
 TIX AT TICKETWEB  
**JEFFREY LEWIS**  
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FRI 10/17 **DJ AC & C.L.A.W.S.** 10PM

SUN 10/19 **HOBBYISTS. WHITING TENNIS & ELLUL** 8PM

MON 10/20 **DJ YULE BE SORRY** 10PM

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WED 10/22 **DJ CIRCLEJERKAPHOBIA & DJ CHRISTINA** 10PM

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# SF OPEN STUDIOS



## pick up on art.

**Pick Up on Art** at SF Open Studios 2008! Over 800 artists will open their studios to the public during three weekends in October and the first weekend in November. The artists have complete control over pricing, curating, and ambiance, allowing you a rare peek at their workspaces. You and other art enthusiasts like you get a chance to explore what lies behind the studio door, meet emerging and established artists, and build your collection—all while exploring San Francisco's diverse neighborhoods. H indicates handicap accessibility.

Don't miss your chance to **Pick Up on Art** from over 400 artists at the SF Open Studios Exhibition at SomArts Main Gallery, 934 Brannan Street, SF. Find your favorite local artists at this eclectic one-stop-shop before making studio visits. Exhibition open October 8–26, Wednesday–Friday, 12pm–4pm, Saturday & Sunday, 10am–5pm. Pick up a free copy of the SF Open Studios Guide while you're there or at over 300 bookstores and coffee houses all over the city. Visit [www.artspan.org](http://www.artspan.org) for more information.

- 100 Tom Mull, 23 Malta Dr., Oshaughnessy/Stillings, Ceramics
- 100a Judith Federico, 115 Melrose Ave., Detroit/Teresita Blvd., Painting
- 101 Aaron Vonk, 224 Richland Ave., Leese/Murray, Sculpture
- 101a Timber Burr, 529 Holly Park Circle, Park/Murray, Photography
- 102 Pauline Crowther Scott, 401 Prentiss St., Jarboe/Tompkins, Painting
- 103 Somboun Sayasane, 292 Whitney St. at Miguel, Painting
- 104 Brett Houser, 17 Digby St. at Everson, Painting
- 105 Matt Sarconi, 204 Anderson St., Cortland/Eugenia, Photography, H
- 105a Tiffany Graham, 301 Jarboe St., Ellsworth/Gates, Painting
- 106 Mark Monsarrat, 170 Bocana St. at Eugenia, Painting
- 107 Thomas Hammel, 207 Prospect Ave. at Virginia, Photography, H
- 108 Rob Underwood, 18 Joy St., Brewster/Holladay, Painting
- 109 Priya Assal Gheysari, 128 Ripley St., #128, Folsom/Alabama, Painting

### SECESSION ART & DESIGN:

#### 3361 Mission St. at Virginia Ave.

- 110a Colleen Mauer, Wearable Art/Jewelry, H
- 110b Heather Robinson, Painting, H
- 110c Twelve Designs: Modern Vintage Jewelry, Art/Jewelry, H
- 110d Fluidance by Josie Adele, Wearable Art/Jewelry, H
- 110e Andrzej Michael Karwacki, Painting, H

- 111 Terence Stephens, 40 Day St., Dolores/San Jose Ave., Painting
- 111a Blake Tucker, 3438 Mission St., Nervous Dog Coffee, 30th St./Randall, Photography
- 112 Dorf, 1 Gold Mine Dr., #C at Diamond Heights Blvd., Painting
- 113 Marie Kelzer, 238a 28th St., Church/Sanchez, Painting
- 113a Jenny Badger Sultan, 1696 Sanchez St., 30th St./Day, Painting
- 113b Henry Sultan, 1696 Sanchez St., 30th St./Day St., Painting
- 114a David Hartley, 212 Duncan St., Dolores/Church, Photography, H
- 114b Jeanine Lovett, 212 Duncan St., Dolores/Church, Photography, H
- 115 Katie Gilmartin, 1504 Church St., 27th St./Duncan, Printmaking, H
- 116 James Gleeson, 148 Precita Ave., Shotwell/Mission, Painting
- 117 Beryl Landau, 3290 Harrison St., Norwich/Precita Ave., Painting
- 117a Deborah Oak Cooper, 356 Precita Ave., Treat/Folsom, Mixed Media, H
- 117b Bart Dority, 356 Precita Ave., Treat/Folsom, Photography
- 117c Amy Graham, 356 Precita Ave., Treat/Folsom, Drawing
- 117d Jody Logan, 356 Precita Ave., Treat/Folsom, Photography
- 118a dk haas, 1084 Capp St., 25th St./26th St., Painting
- 118b Hilary Williams, 1084 Capp St., 25th St./26th St., Printmaking
- 119 Gail Siegel, 1275 Noe St., #1, Clipper/26th St., Wearable Art/Jewelry
- 120 Dianne Platner, 1268 Sanchez St. at Clipper, Installation
- 121 Dyan Garza, 4232 25th St., Castro/Diamond, Painting

- 122 Carol Koffel, 788 Elizabeth St. at Douglass, Ceramics, H
- 122a Henry Epstein, 4321 24th St., Homestead/Douglass, Painting
- 122b Cheryl Ann Morgan, 4321 24th St., Homestead/Douglass, Painting
- 122c Caroline Stern, 4321 24th St., Homestead/Douglass, Painting
- 123a Michelle Echenique, 884 Alvarado St., Douglass/Hoffman, Mixed Media
- 124a Ellen Into, 4189 24th St., Diamond/Castro, Painting
- 124b Pamela Into, 4189 24th St., Diamond/Castro, Painting
- 125 Ben Pax, 272 Jersey St. at Noe, Drawing, H
- 125a Dan McHale, 220 Vicksburg St., Elizabeth/24th St., Painting
- 126 Leslie Morgan, 314 Fair Oaks St., 24th St./25th St., Mixed Media, H
- 126a Vera Fleischer, 1093 Dolores St., #5 at 24th St., Painting
- 126b Mabel Chong, 1311 Church St., 25th St./Clipper, Wearable Art/Jewelry
- 127 Soad A. Kader, 3560 24th St., #5, at Guerrero, Painting
- 127a Claire Bain, 115 San Jose Ave., 23th St./24rd St., Painting
- 128 Edward Enriquez, 203 Bartlett St., 23rd St./24th St., Painting
- 129 Michael Markowitz, 3747 23rd St., Dolores/Church, Drawing
- 129a Michael Frank, 185 Fair Oaks St. at 23rd St, Drawing
- 130a Maggie Fuentes, 935-A Sanchez St., 22nd St./Alvarado, Wearable Art/Jewelry, H
- 130b Cecilia Welden, 935 Sanchez St., 22nd St./Alvarado, Painting, H
- 130c Donald Gray, 926 Sanchez St., 22nd St./Alvarado, Sculpture, H
- 130d Karen Hansen Gray, 926 Sanchez St., 22nd St./Alvarado, Printmaking, H
- 131 John Goldie, 16 Hill St., #4 at Valencia, Photography
- 131a Ursula X Young, 3318 22nd St., Valencia/Guerrero, Painting, H
- 132 Brent White, 933 Treat Ave., Upper Studio, 22nd St., Furniture, H
- 132a Lisa Bostwick, 1049 Treat Ave., 23rd St./24th St., Painting, H
- 133 Seth Matarese, 1 Fair Oaks St., #6, 21st St./Dolores, Painting
- 134 Larry DeDionisio, 925-A Guerrero St. at 21st St., Sculpture, H
- 135 Jhina Alvarado, 3587 19th St., Guerrero/Valencia, Painting
- 135a Mary Anderson Perez, 535 A Dolores St., 18th St./19th St., Painting
- 135b Lisandro Rome Perez, 535 A Dolores St., 18th St./19th St., Painting
- 136a Alexandra Blum, 661 Castro St., 20th St./19th St., Printmaking
- 136b D. Richard Nyhagen, 661 Castro St., 20th St./19th St., Printmaking
- 137a Tito Vandermeiden, 4069 19th St., #94114, Castro, Photography, H
- 137b Allan Wray, 4069 19th St., Castro/Hartford, Mixed Media
- 137c Jeffrey Evans, 4069 19th St., Castro/Hartford, Photography
- 138 Carmine Acconcia, 4034 19th St., Hartford/Noe, Painting
- 138a Jacob Fisher, 3924 19th St., at Sanchez, Painting
- 139 Richard Freeman, 4052-R 19th St. at Hartford, Painting
- 139a Sonya Philip, 164 Eureka St., 18th St./19th St., Fiber

### RUBY'S CLAY STUDIO: 552-A Noe St., 18th St./19th St.

- 140a Ann Bontatibus, Ceramics
- 140b Andrew DeWitt, Ceramics, H
- 140c Nicholas J. DiBlasio, Ceramics
- 140d Russell J. Gaillot, Ceramics
- 140e Kent Tool, Ceramics
- 140f Sara Chieco, Ceramics, H
- 141 Andrew Knipe, 246 Noe St., 15th St./Beaver, Sculpture
- 142 Brian Andrews, 2221 15th St. at Noe, Sculpture
- 143a Kenneth Leaf, 19 Sharon St., 15th St./16th St., Sculpture, H
- 143b Caro Pemberton, 19 Sharon St., 15th St./16th St., Sculpture, H
- 144 Takashi Ishii, 31 Landers St., #2, 14th St./15th St., Painting
- 145 Eileen P. Goldenberg, 50 Belcher St., 14th St./Duboce, Painting

### BELCHER ARTISTS:

#### 69 Belcher St., 14th St./Duboce Ave.

- 146a Carlo Abruzzese, Painting
- 146b Paul Ferney, Painting
- 146c Tracy Taylor Grubbs, Painting, H
- 146d Duwenavue Johnson, Painting
- 146e Hadley Northrop, Painting, H
- 146f William Salit, Drawing
- 146g Jean-Luc Thebaud, Painting, H
- 146h Dennis Levy, Painting
- 146i Jessica Niello, Painting, H
- 147 Jim Leff, 170 Duboce Ave., #8, Guerrero/Valencia, Painting
- 147a Timothy Douglas Myers, 58 Webster St., Hermann/Church, Drawing
- 148a Lina Egutkina, 1554 Market St., Van Ness/Franklin, Painting, H
- 148b Ronald Newman, 1554 Market St., Van Ness/Franklin, Photography
- 148c Dilcia Giron, 1554 Market St., Van Ness/Franklin, Mixed Media
- 149 Paul Madonna, 290 Guerrero St. at 15th St., Drawing
- 149a Julie Sutherland, 28 Dolores Terrace at Dolores, Painting, H
- 150 Lily Martine, 83a Wiese St., 16th St./Mission, Painting
- 150a M.C. Slattery, 1558-1556 15th St., Mission/Natoma, Painting, H
- 150b Xiaojie Zheng, 2940 16th St., #216, Capp/Mission, Painting, H

### NOMAD STUDIOS:

#### 1855 Folsom St. at 15th St.

- 151a Eric Fidjeland, Painting, H
- 151b Kurt Glowienke, Painting, H
- 151c Terry Ow-Wing, Glass, H
- 151d Eli Yasek, Wearable Art/Jewelry
- 151e Patricia Blecha, Painting
- 152 Gilles Combet, 262 Shotwell St., 16th St./17th St., Sculpture, H
- 152a Beth Weintraub, 1 Enterprise St., Folsom/16th St., Printmaking

### THE BLUE STUDIO:

#### 2111 Mission St., 17th St./18th St.

- 153a Marie Bourget, Painting, H
- 153b Sidnea D'Amico, #405, Painting, H
- 153c Matthew Frederick, #405, Painting
- 153d Katie Gray, Mixed Media, H
- 153e Randall Heath, #401e, Mixed Media, H
- 153f A.J. Oishi, Painting, H
- 153g Ellen Rosenthal, Photography, H
- 153h Camilla Newhagen, Sculpture
- 153i Kate Nichols, Painting
- 153j Blair Bradshaw, #405, Mixed Media
- 154 Silvia Poloto, 442 Shotwell St., 18th St./19th St., Painting, H
- 155 Victoria Mara Heilweil, 3270 20th St., Folsom/Treat, Photography
- 155a Sarka-Trager Photography, 2407 Harrison St., #5, 20th St./21st St., Photography

### ART EXPLOSION-HARRISON STREET: 2345 Harrison St., 19th St./20th St.

- 156a Audrey M. Roy, #146, New Media, H
- 156b Lance Anthony Scott, Painting
- 156c Traci Zaretzka, Painting, H
- 156d Claude Ellender, Painting
- 156e G.B. Sunny Fisher, #142, Mixed Media
- 156f Tony Maridakis, Photography
- 157 Jennifer Porreca, 725 Florida St. at 19th St., Painting
- 157a Susan Petterson, 731 Florida St., #202, 19th St./20th St., Photography
- 157b Christine Federici, 2808 Mariposa St., Alabama/Florida, Photography, H
- 157c Margeaux Bucher, 3002 18th St., Alabama/Harrison, Mixed Media
- 157d Jeff Chen Kuo Chih at Vista Point Studio, 405 Florida St. at 17th St., Photography, H

### ART EXPLOSION-ALABAMA STREET 744 Alabama St., 19th St./20th St.

- 158a Rebecca B. Bennett, Painting, H
- 158b Clare Kuo, #352, Painting, H
- 158c Kathryn Jaller, Painting, H
- 158d Seamus Kiel, #305, Photography, H
- 158e David King, Mixed Media, H
- 158f Charles Kruger, Painting, H
- 158g Kristina Quinones, #395, Painting, H
- 158h Meghan Reynard, Painting, H
- 158i Timothy Stroth, Painting, H
- 158j Samanta Tello, Painting
- 158k Jean Tripier, Painting
- 158l Shannon Laila Badiee, Painting, H
- 158m Allison Baske, Painting
- 158n Sharaine Bell, #304, Painting, H
- 158o Thomas S. Duane, #130, Mixed Media, H
- 158p Morgan Reed, Painting, H
- 158q Patrick Vitale, Painting, H
- 158r Steven Weinberg, #326, Painting, H
- 158s Brad Wright, Painting, H

### ACTIVESPACE:

#### 3150 18th St., Treat Ave./Harrison St.

- 159a Baharak Amanzadeh, #214 & #215, Painting, H
- 159b Betsy Barron Jewelry, #214, Wearable Art/Jewelry
- 159c Caldo Jewelry Design, #209, Wearable Art/Jewelry
- 159d Elaine Coombs, #366, Painting, H
- 159e Nancy Federice, #561, Painting, H
- 159f Corinne Gobet, #214, Sculpture
- 159g Kristin Grahn, #223, Mixed Media, H
- 159h Prudy Kohler, Photography, H
- 159i Marlene Kwee, #508, Painting, H
- 159j Kathleen McMahon, #105, Painting, H
- 159k Nining Muir (Nim), #323, Painting, H
- 159l Jane Rush, #221, Painting
- 159m Suzanne Shifflett, #276, Painting
- 159n Abirina Tipton, #214, Photography, H
- 159o Ursula, #430, Glass, H
- 159p Jasmin Zorlu, #216, Wearable Art/Jewelry, H
- 159q John Ascher, #407, Ceramics
- 159r David Bontempo, #301, Ceramics, H
- 159s Derek Burton, Sculpture, H
- 159t Heather Capen, #339, Painting
- 159u Gavaphoto, #462, Photography
- 159v Colleen A Marlow, #321, Painting, H
- 159w David C. McKain, #226, Mixed Media
- 159x Hayden Murray, #459, Drawing
- 159y Julia Turner, #219, Wearable Art/Jewelry, H

### WORKSPACE LTD.:

#### 2150 Folsom St., 17th St./18th St.

- 160a Leslie Andelin, Painting
- 160b Lisa Costiloe, Painting
- 160c Michele De Sha, Painting
- 160d Natasha Dikareva, Sculpture
- 160e Ann T Elliott, Painting
- 160f Miles Epstein, Furniture, H
- 160g M. Walker Hall, Photography
- 160h Lisa Knoop, Painting
- 160i Lauren Kohne, Mixed Media
- 160j Denis Lonergan, Painting, H
- 160k Charli Ornett, Mixed Media
- 160l Tana Powell, Painting
- 160m Robert Reed, #6a, Painting
- 160n Mr Rogers, Painting
- 160o Stephanie Schreiner, Painting
- 160p Kathryn Shantz, #6b, Painting
- 160q Maxine Solomon, #14B1, Painting
- 160r Mel Solomon, #6, Photography
- 160s Sharon Steuer, Painting
- 160t Jonah Burlingame, Painting
- 160u Delfina Piretti, Painting

### PROJECT ARTAUD:

#### 499 Alabama St., 17th St./Mariposa St.

- 161a Cassia Appel, #316, Wearable Art/Jewelry, H
- 161b Keith Bjorkman, #129, Drawing
- 161c Robt Burg, #208, Painting
- 161d Victor Cartagena, #101, Mixed Media
- 161e Kenneth Cooper, #319, Painting
- 161f Suzanne Couture, #105, Drawing, H
- 161g Anna Dal Pino, #120, Mariposa Studio, Installation
- 161h Tommy Deschaine, #316, Photography
- 161i E. Dale Erickson, #309, Painting
- 161j Qorey F. Golob, #110, Painting, H
- 161k Jane Grossenbacher, #129, Photography
- 161l Saiman Li, #218, Photography
- 161m Carrie Nardello, #215, Painting
- 161n Alon Picker, #110, Photography, H
- 161o Bern Rauch, #302, Painting, H
- 161p Pico Sanchez, #121, Painting
- 161q Clarence Towers, #102, Photography
- 161r Laura Kerr, #120, Mariposa Studio, Painting
- 161s Daniel Robinson, Painting

WEEKEND 3 OCTOBER 18-19 11AM-6PM

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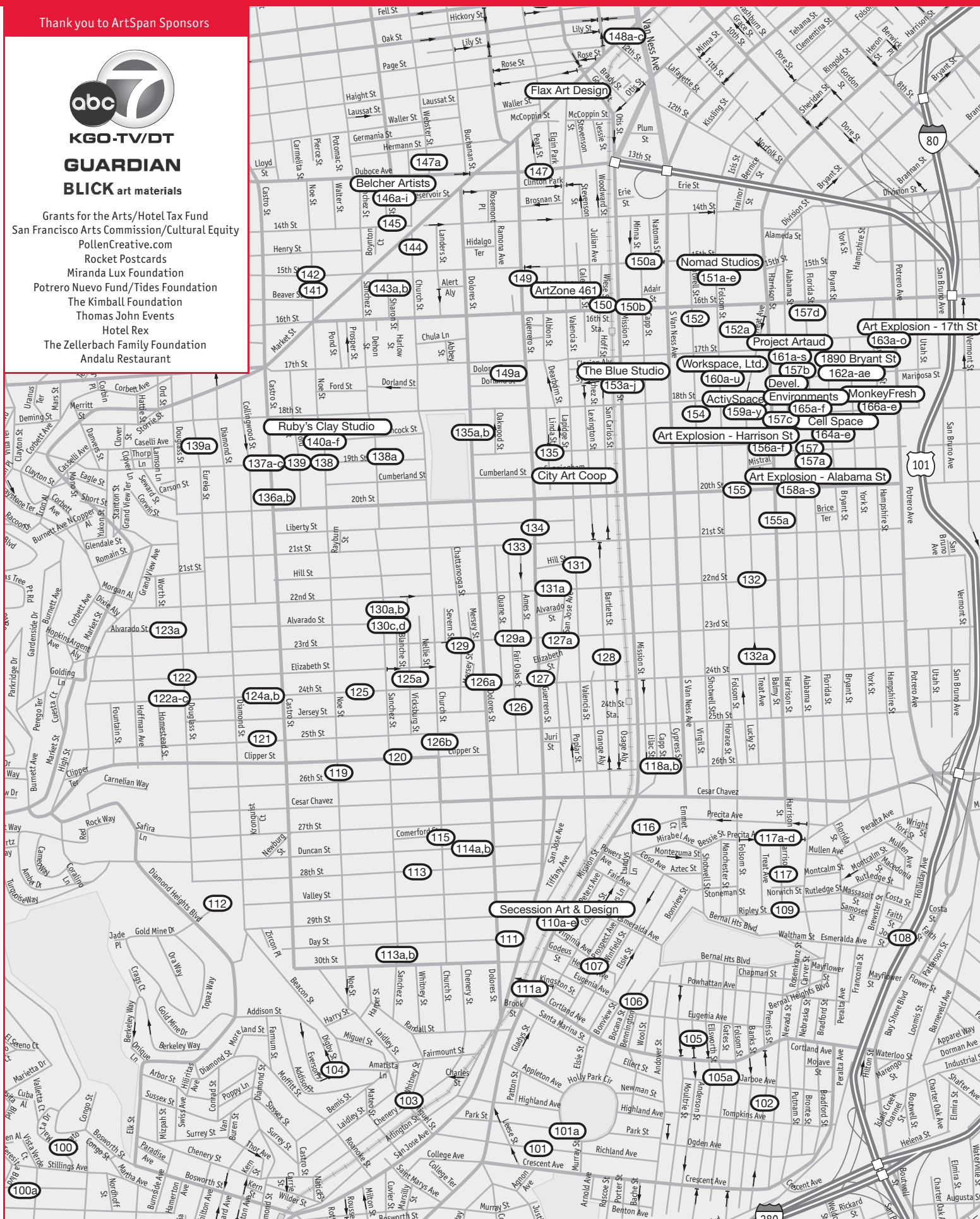
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**2425 17th St., Potrero Ave./  
Hampshire St.**

163a Rebecca Bazell, #1, Painting  
163b Andrea D. Guerra, Photography, H  
163c Katja Leibenath, #139 & #140, Painting  
163d Leslie Linnebur, #10, Mixed Media  
163e Priscilla Otani, Painting, H  
163f Steven Scotten, #16, Printmaking  
163g Wendi Spiers, Sculpture  
163h Kirsten Tradowsky, Painting  
163i Jack Androvich, Photography  
163j Erinn Bradish, Mixed Media  
163k Gabrielle Gamboa, #121, Drawing  
163l Reiko Matsuo, #126, Drawing  
163m Terry McGlone, Drawing, H  
163n Catherine Reed, Fiber  
163o Thaddeus Warren, #6, Painting

2050 Bryant St., 18th St./19th St.

164a Zue Acker, Painting, H  
164b Raymond Difley, Painting, H  
164c Michele Katen, Painting  
164d Yoko Mazza, Painting  
164e Andrew Ogus, Mixed Media, H  
164f Danielle Hall, Photography

**540 Alabama St., Mariposa St./18th St.**

**165a** John Chiara, #320, Photography  
**165b** Cathy Feiss, #312, Ceramics, H  
**165c** Shawn Ray Harris, #220, Mixed Media  
**165d** Rudy Lemcke, #322, New Media, H  
**165e** Gabrielle Thormann, Painting  
**165f** Debra Walker, #216, Painting, H

**530 Hampshire St., Mariposa St./18th St.**

166a Stephen Day, #401, Sculpture  
166b Terri McFarland, #401, Painting, H  
166c Gabriel O Tiradani, #401, Painting, H  
166d Brian Schmierer, #401, Painting, H  
166e Cathryn Van Der Riet, #401, Printmaking

**WEEKEND 3    OCTOBER 18-19    11AM-6PM**

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SAT/18  
DANCE CLUBS  
CONT>>

**LTI Bukem, MC Conrad, DJ Kuze** Independent. 9pm, \$23.  
**Club Something** Retox Lounge. 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.  
**Couture** Levende Lounge. 10pm-2am. High-fashion high jinks presented by Society SF.  
**Doghhouse** ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.  
**Drunk and Horny** Underground SF. 9pm-2am. \$5. Queer boozin' and cruisin'.  
**Element Saturdays** Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.  
**Elevate** Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.  
**FIX** Shine Dance Lounge. 9pm, \$5. Residents Jive,

Scottino, and Ron-E bring you the funkier in house and breaks all night long.  
**Fire Corner** KoKo Cocktails, 1060 Geary; 885-4788. 9:30pm-1:30am, free. Ska, rocksteady, and early reggae vinyl with Revival Sound System and special guests.  
**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.  
**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.  
**Funkside** Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.  
**Harry Denton's Starlight Room** 8:30pm, \$15. With DJ Dave Gillis and various dance bands.  
**Hellatight** Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.  
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.  
**Hot Mess** Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.  
**I Love Wet Panties** Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.  
**Kontrol** Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Allard Byallo, Sammy D, and Craig Kuna and guests.  
**Latin Night** El Rincon. 9pm-2am. Reggaeton, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.  
**Magnet Lounge** 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.  
**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.  
**Mr. Smith's** 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.  
**Nightbeat** Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.  
**NonStop Bhangra** Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Padesi and guests.  
**Pagode da Paz Pura** Skylark. 7pm-2am, \$7. With

live set by Brazilian band Grupo da Sete.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.  
**Rock It** Harry Denton's Rouge, 1500 Broadway; 346-7683. 10pm-2am. Rock that thang with Adrian and Sam.  
**Saturday Night Soul Party** Elbo Room. 10pm-2am, \$5. DJs Lucky, Paul Paul, and Phengren Oswald spin butt-shakin' '60s soul on 45.  
**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.  
**Sojurn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.  
**Suede** 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.  
**Sugar** Icon Ultra Lounge. 10pm-3am, \$10. Top 40, hip-hop, funk, mashups, and old-school.  
**Suite One80ne** 9pm-4am, \$20. Guest DJs weekly.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dance-

hall, bomba, plena, and salsa.  
**Stag** ASIASF. 6pm, \$5. Erotic tea dance for gay bachelor parties.  
**Swing and Salsa Dance Party** Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!  
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.  
**Toxic vs. Brownies 4 My Bitches** Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.  
**Velvet Lounge** 9pm, \$10. '70s, '80s, and '90s house and hip-hop.  
**Wake the Town: From Kingston to London** Koko Cocktails, 1060 Geary; 885-4788. 8pm-2am, free. Selectors Dukej, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

SUNDAY 19

ROCK/BLUES/HIP-HOP

**Bayside, Matches, Valencia, Status** Slim's. 7pm, \$18.  
**"Blues Jam"** Grant and Green. 3-7pm, free. With Mike Miranda.  
**Four Year Strong, I Am the Avalanche, This is Hell, A Loss for Words** Bottom of the Hill. 7pm, \$12.  
**International Espionage!** Kimo's. 9pm.  
**Pete and J, Trevor Hall, Glen Labs** Café du Nord. 8pm, \$12.  
**Pinback, Mr. Tube and the Flying Objects** Bimbo's. 9pm, \$16.  
**Bob Schneider, Amie Miriello** Independent. 8pm, \$20.  
**The Academy Is, We the Kings, Carolina Liar, Hey Monday** Grand. 7pm, \$22.  
**Tori Sparks** Biscuits and Blues. 3:30pm, \$5.  
**Ron Thompson** Biscuits and Blues. 8pm and 10pm, \$15.  
**Wiggwau, Chen Santa Maria, Kool Teen** Hemlock. 9pm, \$5.

BAY AREA

**Lonestar Retrobates** 19 Broadway. 3pm, free.  
**Metro Sonic Tone** 19 Broadway. 10pm, free.  
**Tina Turner** HP Pavilion, 525 W Santa Clara, San Jose; www.hppsj.com. 7:30pm, \$59.50-150.50.  
**Voodoo Glow Skulls, Hooks, Knock-Out** Uptown. 9pm, \$12.

JAZZ/NEW MUSIC

**Bill "Doc" Webster Band** Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.  
**Dizzie Gillespie All-Star Big Band** Yoshi's San Francisco. 2pm and 7pm, \$5-30.  
**Kat Parra** Noe Valley Ministry, 1021 Sanchez; 282-2317. 5pm, free.  
**Rob Modica and Friends** Simple Pleasures Cafe. 3pm, free.  
**SFJAZZ High School All-Stars** 8pm, \$5-15.

FOLK/WORLD/COUNTRY

**"Live Flamenco Music"** Café Argüello, 2832 Mission; 643-3160. 7pm.  
**Pickpocket Ensemble** Red Poppy Art House. 8pm.  
**Sweet Can Circus** Amnesia. 8:30pm, \$8-10.

DANCE CLUBS

**All Male Amateur Strip Show** Deco Lounge, 510 Larkin; 346-2025, www.decof.com. 10pm-1am. Hosted by Jim (Ginger Snap) and DJ Lambchop.  
**Bingo Hello Bingo** Lexington. 8-10pm. Sapphic bingo frenzy, with DJ Myles spinning between games.  
**Bionic** 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Iz, and Nikola Baytola.  
**Boogie Brunch** Levende Lounge. 11am-3pm. With DJs Ben Hester and Rob G.  
**Church II** Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green B and Positivi-T spin reggae while you eat Caribbean BBQ.  
**Club Havana** Jelly's. 4pm, \$10. Live salsa bands plus great Cuban BBQ.  
**Dimanche** Slide. 9pm. With DJ Frenchy Le Freak and special guest.  
**Dub Mission** Elbo Room. 9pm-2am, \$5. Dub, roots, and classic dancehall.  
**Endup** 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.  
**Escape** Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.  
**French Kiss** Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykill and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.  
**Gemini Disco Party** Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.  
**Harry Denton's Starlight Room** 8:30pm, free. With DJ Page Hodel.  
**Holding Firm Reggae Sundays** Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.  
**Industry Night** Madrone Lounge. 4pm-2am, free. Half off booze for anyone in the bar, club, or restaurant biz.

OPEN STUDIOS  
ARTIST'S CORNER



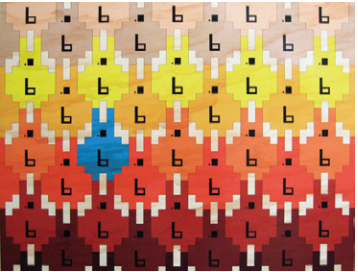
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**Kodo Wish.** 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.

**On the Corner Lookin Easy** Stud. 6pm. Junk-sha-kin' funk, easy, cruisy, and sleazy — just how you like it.

**Password** Vessel, 85 Campton Place; 433-8585, www.vesselsf.com. 10pm-2am, \$20. Hip-hop and sports: two great tastes that taste great together.

**The People** Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20. Rotating DJs spin trance and house.

**Propaganda** Laszlo. 9pm. Intimate disco and electropop.

**Salsa Sundays** El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm. Live salsa, plus free BBQ and dance lessons.

**Sundance Saloon** Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.

**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.

**Tea Dance** Stud. 5-10pm, \$5. With DJ Jimmy Strano.

**Wake the Town: From Kingston to London** Madrone Lounge. 8pm-midnight, free. Selectors Dukey, Revival Sound System, Shawn, and Brandon spin ska, rocksteady, and early reggae from the '60s and '70s.

## MONDAY 20

### ROCK/BLUES/HIP-HOP

**Bayside, Matches, Valencia, Struts** Bottom of the Hill. 7:30pm, \$15.

**“Blue Monday Blues Jam”** Velma's, 2246 Jerrold; 824-7646. 6pm, free.

**Carney, Patrick Park, Ryan Auffenberg** Café du Nord. 8pm, \$10.

**David Landon Band** Biscuits and Blues. 8pm and 10pm, \$15.

**Patti Smith and Her Band** Warfield. 8pm, \$27.

**Suburban Legends, MC Lars, Maldroid** Rickshaw Stop. 7pm, \$12.

### BAY AREA

**Tina Turner** HP Pavilion, 525 W Santa Clara, San Jose; www.hpps.com. 7:30pm, \$59.50-150.50.

### JAZZ/NEW MUSIC

**Bishop Norman Williams Quintet** Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

**Contemporary Jazz Orchestra** Jazz at Pearl's. 8 and 10pm, \$10.

**“Jazz Jam”** Grant and Green. 10pm, free. House band followed by a jam session.

**Mike Greensill Duo** Moose's. 8pm.

**Monk's Music Trio** Simple Pleasures Café. 8pm, free.

**Aaron Parks** Yoshi's San Francisco. 8pm and 10pm, \$5-16.

**Jock Rockenbach** Lou's Pier 47. 5-11pm. Jazz and blues.

**Eric Shifrin** Washington Square Bar and Grill. 7pm.

**Lavay Smith** Enrico's, 504 Broadway; 982-6233. 7pm, free.

### FOLK/WORLD/COUNTRY

**“Bluegrass Mondays”** Amnesia. 8:30pm, free. With 10 Foot Tall aand 80 Proof and Homespun Rowdy.

**“I Don't Like Mondays”** Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.

**“Live Flamenco Music”** Café Argüello, 2832 Mission; 643-3160. 7pm.

**Pinebox Boys, Cutthroat Shamrock** Elbo Room. 9pm, \$7.

### DANCE CLUBS

**Black Gold** Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am, free. Senator Soul spins Detroit soul, Motown, New Orleans R&B, and more--all on 45!

**Block-Party** Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.

**Caña** Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaetón, dancehall, and more with DJ Joe Quixx.

**Club Camille(s)** Beauty Bar. 10pm-2am, free. Classic-era drunk rock.

**Club Dread** Club Six. 9pm-2am, \$10. Reggae, brah!

**Club 99** Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grungiest '90s rock, hip-hop, and who-knows-what-all.

**Dance Oasis** African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10.

Merengue, bachata, salsa, and cumbia lessons.

**Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.

**Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!

**Harry Denton's Starlight Room** 8:30pm, free. With DJ Dave Gillis.

**Heavyweight** Laszlo. 9pm. With DJ SubText.

**High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.

**I Haight Mondays** Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.

**Karaoke Shark** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.

**Mainroom Mondays** Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pre-tend you're Jello Biafra.

**Mix** Julie's Supper Club, 1123 Folsom; 861-0707, jullissupperclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.

**94117** Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.

**Punk Rock Sideshow** Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.

**Risky Mondays** 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.

**Roccapulco** 7pm. Salsa lessons each week.

**Salsa Lunes** Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.

**SF MunDaze** Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.

**Sex, Sexx, and More Sexxx** Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

**Smokestack** Laszlo. 9pm. R&B, soul, and rock 'n' roll.

## TUESDAY 21

### ROCK/BLUES/HIP-HOP

**Acorn, Shaky Hands, Ohbjou** Hemlock. 9pm, \$10.

**Blind Melon** Independent. 8pm, \$20.

**Chris “Kid” Anderson** Biscuits and Blues. 8pm and 10pm, \$15.

**Chiodos, Silverstein, Escape the Fate, Alyssana, A Skylit Drive** Grand. 8pm, \$25.

**Lords, TV Evangelists, Docharge** Knockout. 10pm, \$6.

**Justin Nozuka, Gabe Dixon Band, Jay Nash** Great American Music Hall. 8pm, \$15.

**Original Wailers** Slim's. 9pm, \$25.

**JL Stiles, Rose Harting** Café du Nord. 8:30pm. \$12.

**Tungsten SF** El Rincon. 8pm, \$5.

### BAY AREA

**Jimmy Buffett and the Coral Reefer Band** Shoreline Amphitheatre, One Amphitheatre Pkwy, Mtn View; www.livenation.com. 8pm, \$36.50-136.50.

**Danny Uzilevsky Solo Sessions** 19 Broadway. 9:30pm, free.

### JAZZ/NEW MUSIC

**Billy Bang Quartet** Aaron Parks Yoshi's San Francisco. 8pm and 10pm, \$5-16.

**Cecil Wells Quintet** Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.

**Dave Parker Quartet** Rasselas Jazz. 9pm, free.

**Chris Huson** Washington Square Bar and Grill. 7pm.

**“Jam Session with Gerry Grosz”** Beach Chalet, 1000 Great Highway; 386-8439. 6:30pm, free.

**“Latin Jazz Night”** Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.

**Miles Ahead** Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.

**Musashi** Moose's. 8pm.

**Ricardo Scales** Top of the Mark. 7pm, \$5.

**Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

### FOLK/WORLD/COUNTRY

**Forro Brazuca** Elbo Room. 9pm, \$7.

**Andrew Freeman** Giordano Brothers, 303 Columbus; 397-2767. 8pm, free.

**“Live Flamenco Music”** Café Argüello, 2832 Mission; 643-3160. 7pm.

**Sacred Profanities** Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm, \$7-15.

### DANCE CLUBS

**Adrian** Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

**Alcoholocaust Presents** Argus. 9pm, free. Old school punk rock with DJs Alcoholocaust, Taypoleon, and Fuckley.

**Ay Karamba** Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.

**Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.

**The Clap** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.

**Coco Rico** Tunnel Top. 10pm-2am, free. Latin,

Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.

**Da Showcase** Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.

**Drunken Monkey** Annie's Social Club. 9pm-2am, free. Rock 'n' roll for inebriated primates like you.

**Excuses Excuses** Pink. 10pm, \$3. DJs Rchrd Oh?! and Miss Toasts spin at this girls' night.

**Harry Denton's Starlight Room** 8pm. With the Fred Ross Project and DJ Dave Gillis.

**The Headphone Mix** Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.

**Hoodies-N-Heels** Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.

**Levende Lounge** 5pm-2am, free. Downtempo and deep house.

**Lost and Found** Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.

**Monkey Funk** Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devlin and friends.

**Next Level** Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and

post-punk.

**Nickie's** 9pm, \$5. Middle Eastern remixes.

**Phuturo** Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC Duh.

**Return to Your Raices** Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.

**Rock N Roll Tuesdays** El Rincon. 8pm-2am. Live bands plus DJs.

**Rock Out Karaoke!** Amnesia. 7:30pm. With Glenn Kravitz.

**Scenario** Cellar, 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.

**Shelter** Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.

**Soul Afrique** John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soul-ful house with DJ Rascue and rotating residents

Madison, Wizzkey, and Marcella.

**Suspect** Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.

**Taboo** Pink. 10pm-2am, \$5. With David Harness and guests. **SFBG**

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10/24 - THE DEVIL'S SON-IN-LAW, FLUFFGRRL, BINKY, SKITZO  
10/25 - THE EX-BOYFRIENDS, MOUNT VICIOUS, THE RE-VOLTS  
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BCUPS (COVERS/ROCK) 8PM \$5

THU 10/16 SATIRICAL SONGSTER DAVE LIPPMAN PRESENTED BY THE BI-LOCATING JIM HABER 5PM  
**BRAZILIVE-NOSSO GRITO:**  
SAMBA & PAGODE 9PM

FRI 10/17 FREE OYSTERS ON THE HALF SHELL 5:30  
**DJ'S CARMEN & MIRANDAS FRUIT STAND**  
6PM-2AM (WORLD, FUNK, R&B, POP) NO \$  
**RED HOTS BURLESQUE** 7:30

SAT 10/18 **MUJERES UNIDAS PARTY 3-8PM**  
**LA PLEBE, MOSES, THE GUITAR HEROES**  
(PUNK) 9PM \$7

SUN 10/19 **SALSA SUNDAYS**  
**ANDY Y CALLAO**  
3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS

MON 10/20 **DOLLAR DAYS \$1 PABST/\$2 WELL**  
**RADICAL VINYL DJ'S**  
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JUDEA EDEN, AMY MEYERS, JENI DAY, DOTTIE (RED HOTS BURLESQUE)  
PICK UP PATTERN, DOLORTA, DIAMOND DAGGERS, MIGHTY SLIM PICKENS 8PM NOS BBQ TILL 10PM

## Ashkenaz Music & Dance Community Center

WED 10/15 9:00 pm \$10  
AMERICAN ROOTS  
**BUXTER HOOT'N**  
+ SACRED PROFANITIES

THU 10/16 9:00 pm \$15 \$12 students  
REGGAE  
**PETER TOSH BIRTHDAY CELEBRATION**  
with **BOBBY TENNA** and **NYABINGHI DRUMMERS**  
8:00 pm Peter Tosh video

FRI 10/17 9:30 pm \$15 \$12 students  
ARGENTINE TANGO  
**TRIO GARUFA**  
8:00 pm tango lesson (for all levels – first-timers welcome)

SAT 10/18 8:30 pm \$18  
BALKAN – FROM BULGARIA  
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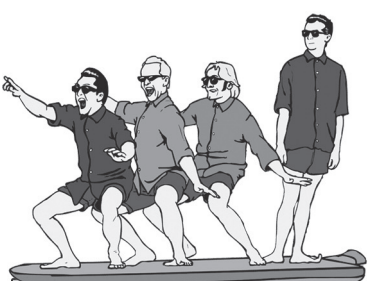
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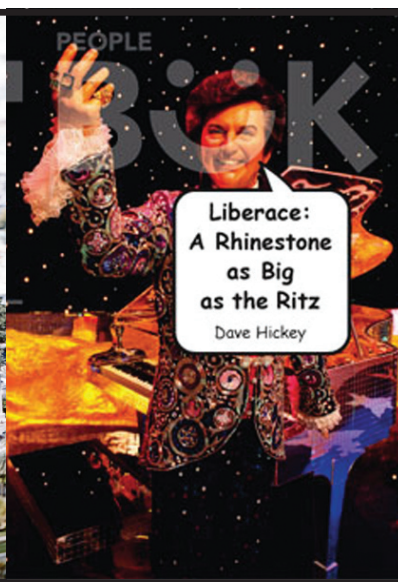
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# visual art

Olivo Barbieri's *site specific\_Las Vegas 05* looks down at Sin City. Dave Hickey's essay on Vegas and Liberace (right) has just been republished.

SITE SPECIFIC\_LAS VEGAS 05 IMAGE COURTESY OF OLIVO BARBIERI AND YANCEY RICHARDSON GALLERY



## The mirage

“Double Down: Two Visions of Vegas” goes for broke

By Johnny Ray Huston  
>johnny@sfbg.com

*America is a very poor lens through which to view Las Vegas, while Las Vegas is a wonderful lens through which to view America.*

— Dave Hickey,  
“A Home in the Neon”

If, as Oscar Wilde once claimed, a lie can tell the truth, then what Dave Hickey writes is truer than ever: looking at Las Vegas is a terrific way to see the United States. Paul Verhoeven knew as much when he made *Showgirls* (1995). The fact that his old-school Euro-Hollywood auteur vision of Sin City offended so many bourgie film critics only proved its lasting, um, value. Like Verhoeven, the Italian artist Olivo Barbieri also appreciates Las Vegas from a distance. But while Verhoeven maintains his distance even in the middle of a lap dance, with *site specific\_Las Vegas 05* (2005), Barbieri prefers literal remoteness. He appraises the bright colors and the neon glow of Las Vegas from up above, via a helicopter.

The resulting view of the Entertainment Capital of the World, another chapter in Barbieri's ongoing project of urban portraiture, is one half of Henry Urbach's well-timed exhibition “Double Down: Two Visions of Vegas.” Within Urbach's

black-box presentation, Barbieri's long-distance perspective trades off with the Tetris walls, distorted mirrors, and repetitious gambling-addict flurries of Stephen Dean's warmer yet less resonant *No More Bets* (2004). At first glance, the amazing thing about Barbieri's videos is how *unreal* and utterly toy-like the cityscapes appear, and Las Vegas is no exception — thanks to his tilt-shift lens 35mm photography, a rooftop antique-car rally looks like a kids' collection of model cars, and the Luxor's Sphinx and white-nippled Pyramid are mere parts of an elaborate toytown.

Today, as the US dollar seems more abstract and illusive than ever, Las Vegas' playland presentation of all that money can buy has attained a new level of honesty. (It also seems endearingly quaint in comparison to 21<sup>st</sup> century “evil paradises” — to quote Mike Davis — such as Dubai.) “The whole city floats on a sleek frisson of anxiety and promise that those of us addicted to such distraction must otherwise induce by motion or medication,” Hickey writes in “At Home in the Neon,” from *Air Guitar* (Art Issues Press, 216 pages, 1997). When Vegas resident Hickey notes that “there is nothing quite as bracing as the prospect of flying home, of swooping down into that ardent explosion of lights in the heart of the pitch-black desert,” he may as well be writing a description of Barbieri's

video, though *site specific\_Las Vegas 05*'s helicopter hovers like a dizzy bird above an old McDonald's and the Stardust's '50s-luxe marquee (where *Wayne Newton* is missing an e). Barbieri's debt to a site-specific avant-garde film tradition (such as pat O'Neill's 2002 *The Decay of Fiction*) becomes clear when he reaches the fountains of the Bellagio. There, he wryly connects waterworks out of Kenneth Anger's *Eaux d'Artifice* (1953) with soundtrack detonations that evoke Bruce Conner's *Crossroads* (1976). Bathing in the sensory overload of “Double Down: Las Vegas,” one suspects that — like the arcade in Kiyoshi Kurosawa's apocalyptic *Pulse* (2001) — Las Vegas would go on glowing and chiming long after all the people are gone.

Dave Hickey begins *Liberace: A Rhinestone as Big as the Ritz* (BükAmerica, 16 pages, \$1.49), a tribute to the ivory-tinkling owner of the world's largest rhinestone, by describing his own balcony view of the Strip, where the neon logos of the Desert Inn, the Stardust, Circus Circus and other sites make the surrounding nature look “bogus as hell.” As Hickey puts it, more wittily than Jean Baudrillard, “the honest fakery of the neon” trumps “the fake honesty of the sunset.” Perhaps we should replace the face on the one-dollar bill. George Washington has done his time. Bring on Liberace. **SFBG**

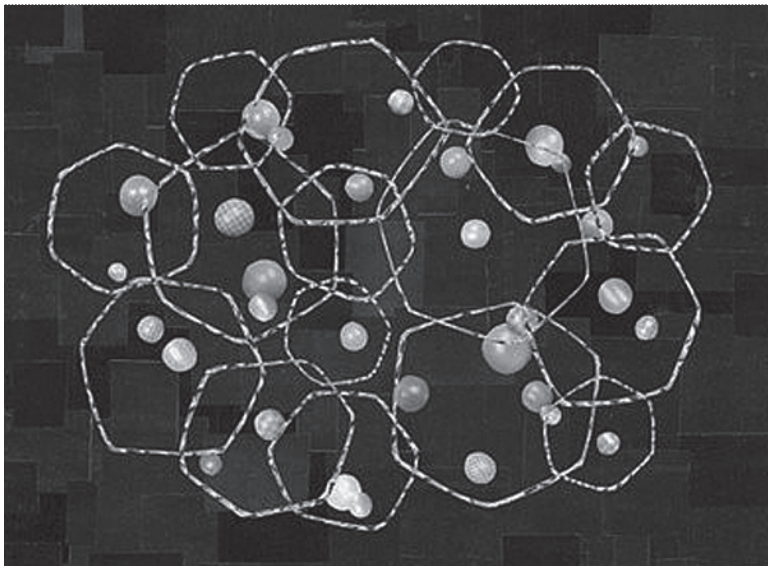
**DOUBLE DOWN:  
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Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## GALLERIES OPENING

- A. Muse Gallery** 614 Alabama; 279-6281. By appt. “about T.I.M.E.” ten photographers' visual translation of time (reception Sat/18, 3-6pm). Sat/18-Sun/19, am-6pm.
- Bucheon Gallery** 389 Grove; 863-2891. Wed-Sat, 11am-6pm; Sun, noon-5pm. “Oh My, a Pie,” recent paintings by Christian Spruell (reception Fri/17, 6-8pm). Fri/17-Nov 15.
- Collectively Grasp** 850 Greenwich; 673-3744. Wed-Sat, noon-6pm. “Impossible: Take a Moment,” mixed media works by Jazz-minh Moore (reception Sat/18, 6-9pm). Oct 18-Dec 6.
- Gamma Photographic Labs** 445 Clementina; 864-8155. Mon-Fri, 8:30am-6pm. “Narrow Vision: Broader Views,” silver gelatin images by Kevin Chin (reception Fri/17, 6-9pm). Oct 17-Dec 19.
- Herbst International Exhibition Hall** 385 Moraga, Presidio; [www.pfaf-sf.org](http://www.pfaf-sf.org). Mon-Fri, 9:30am-3:30pm; Sat-Sun, 10am-4pm. “Intersections 4, showcasing 90 works, presented by fiber/ DIMENSIONS (reception Sun/19, 1-4pm). Oct 18-Nov 16.
- Live Worms Gallery** 1345 Grant; 309-6026. Fri-Mon, 2-9pm. “Barcode Art,” one-night-only light box show by Scott Blake (reception Tues/21, 6-9pm).
- McCaig Welles and Rosenthal** 365 Valencia; 552-1010. Wed-Sun, noon-7pm. “Passing Through,” new paintings and sculpture by Elizabeth Mooney (reception Fri/17, 6-9pm). Oct 17-Nov 16.
- Mission 17** 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. “Depleted Selves,” a photographic project by Cheryl Meeker tracing boundaries between art, social consciousness and journalism (reception Fri/17, 6-9pm). Oct 17-Nov 22.
- Mollusk Surf Shop Gallery** 4500 Irving; 564-6300. Daily, 10am-6:30pm. “Lavaflow,” models, photographs and drawings by Craig Steely and paintings by Cathy Liu (reception Sat/18, 7-10pm). Oct 18-Dec 4.
- Rena Branstetter Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Paper Trails,” photographs by Vik Muniz (reception Thurs/16, 5:30-7:30 pm). Oct 16-Nov 29.
- Silverman Gallery** 804 Sutter; 225-9508. Call for hours. “Other than History,” works by Torrey Cummings, Patricia Esquivias, and Airycka Rockefeller (reception Fri/17, 7-10pm). Oct 17-Nov 22.
- Southern Exposure** 417 14th St; 863-2141. Thurs-Sat, noon-6pm. “Glasshouse,” installation by Kamau Patton and Suzy Poling. Oct 16-Nov 5.
- Swell Gallery** San Francisco Art Institute, SFAI Graduate Student Center, 2565 Third St; 641-1241. Mon-Sat, 9am-6pm. “Incision,” group show (reception Tues/21, 7-9pm). Oct 20-24.
- Walter and McBean Galleries** San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. “Conflict Resolution,” work by Teddy Cruz and Pedro Reyes (reception Thurs/16, 5:30-7:30 pm). Oct 17-Dec 13.
- ONGOING**
- Adobe Books Backroom Gallery** 3166 16th St; 864-3936. Daily, 10am-10pm. “Recent Work,” collage by Ryan Coffey. Through Nov 8.
- Andrea Schwartz Gallery** 525 Second St; 495-2090. Mon-Fri, 9am-5pm; Sat, 1-5pm. New works by Wynne Hayakawa and Gwen Manfrin Through Nov 7.
- Art Engine** 1035 Mission; 713-8669. Wed-Sat, noon to 7pm; and by appt. “Beautiful Eyesores,” new works by Luther Thie and Bijan Yashar. Through Sun 18.
- Art Gallery** Cesar Chavez Student Center, terrace level, San Francisco State University, 1650 Holloway; 382-2580. Mon-Fri, 7am-10pm; Sat, 8am-4pm. “Lollipops and Threads,” new work by danyol and Jai Carrillo. Through Nov 5.
- ArtHaus** 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. “Duality,” paintings by Maxine Solomon. Through Dec 20.
- Babylon Falling** 1017 Bush; 345-1017. Tues-Fri, noon-9pm; Sat-Sun, noon-7pm. “Two Sides to Every Boxcar,” works by buZ blurr. Through Sun/19.
- Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “Family Album,” photographs and Super 8mm films by Tim Roda. Through Nov 15.
- Braunstein/Quay Gallery** 430 Clementina; 278-9850. Tues-Sat, 11am-5:30pm. “Beverly Raynor:





## “SF Open Studios: Weekend 3”

» **PREVIEW** The third weekend of Open Studios focuses on spaces in Bernal Heights, Duboce Triangle, Glen Park, Eureka Valley, Noe Valley, and the Castro and Mission districts. Here’s a lucky-seven list of artists worth seeking out.

**Matt Sarconi** Spatial clarity is a major aspect of Sarconi’s photography; his use of frames within frames elevates images that might be pretty as a greeting card into something more contemplative. His settings span from the Bay Area to Spain and Croatia.

**A.J. Oishi** There’s at least a bit of the late Sol Lewitt in Oishi’s low-key commercial acrylic-on-canvas paintings. She patterns circles within circles (or conversely uses smaller circles to form larger ones) while experimenting with muted versions of appetizing colors such as chocolate, orange, and cherry.

**David King** The gallery owner Jack Fischer first showed me some of King’s collages, which commingle camp and metaphysical imagery in a manner that never neglects visual pleasure. King’s most recent work veers away from blue-hued dreamland into darker, microscopic images. His sharp-eyed use of found material means an upcoming residency at the San Francisco Dump holds promise.

**Lauren Kohne** A mixed-media piece that mines musicality from the grids, strips, and numbers on Muni bus transfers demonstrates Kohne’s interest in foregrounding societal habit and patterns.

**Victor Cartagena** Artist and teacher Cartagena had a stark solo exhibition at Galeria de la Raza earlier this year — a visit to his busy studio is bound to reveal different facets of (and relationships between) his mixed media works, painting, and printmaking.

**Bill Basquin** This is a busy time for Basquin: you can find his collected films for sale at Needles and Pens, see at least one of them projected by kino21 at Yerba Buena Center for the Arts this week, and check out photos from his urban garden series “SOILED” at Mission Pie. He’ll show photos and installation work at Open Studios.

**Robert H. Garrett** Garrett’s photo in the Open Studios guide suggests a color version of Henry Wessel’s droll, laconic, crisp images of the suburban landscape. (**Johnny Ray Huston**)

**SF OPEN STUDIOS: WEEKEND 3** Various neighborhoods, SF. (415) 861-9838

www.artspan.org

State of Worry,” photography-based mixed media objects. Through Nov 8.

**Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “New Work,” metal and wood pieces by Roy Thurston; “Dissolving,” works by Anna Valentina Murch. Through Nov 1.

**Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “Linda Karshan: Time Being,” Fifteen-year retrospective with over 40 works on paper. Through Nov 15.

**Caldwell Snyder** 341 Sutter; 296-7896. Mon-Sat, 10am-6pm. “Cities: San Francisco and New York,” landscape paintings by John Hartman. Through Oct 30.

**Catharine Clark Gallery** 150 Minna; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. “Ray Beldner: The Word,” new work; “Nina Katchadourian: A Fugitive, Some Maps, Cute Animals and a Shark,” new work. Through Nov 15.

**Chroma Art Design** 218 Mississippi, 552-9661.

Mon-Fri, 9am-5pm. Azure Collidism,” paintings by Takeshi Nakayoshi. Through Nov 14.

**Creativity Explored** 3245 16th St; 863-2108.

Mon-Fri, 10am-3pm; Sat, 1-6pm. “Fibrocosm,” original works of textile art. Through Nov 19.

**David Cunningham Projects** 1928 Folsom; 341-1538. Thurs-Sat, noon-6pm; and by appt. “I want to want you like I wanted to want you,” works by Richard T. Walker. Through Oct 25.

**Dolby Chadwick** 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. “Nature Morte,” works by Jim Phalen. Through Nov 1.

**Eleanor Harwood Gallery** 1295 Alabama; 282-4248. Thurs-Sat, 1-5pm; and by appt. “The Secret Life of Plants,” curated by Dan Carlson, with art by Sean McFarland, Johanna St. Clair, and Paul Wackers. Through Oct 31.

» **Electric Works** 130 Eighth St; 626-5496.

Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “73 Funshine,” works by Jason Jägel. Through Sun/18.

**Elins Eagles-Smith Gallery** 49 Geary, suite 520;

981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Recent paintings by Wade Hoefer. Through Nov 4.

**Femina Potens Gallery** 2199 Market; 217-9340, www.feminapotens.com. Thurs-Sun, noon-6pm. “Bust ED,” artwork around breast cancer awareness and breast health. Through Oct 26.

**Fivepoints Arthouse** 50A Bannam Place; 989-1166. Call for hours. “Little Paper Cuts: Contem Collage From the West Coast,” with Luke Butler, Winston Smith, and others. Through Nov 1.

**Float** Cotton Mill Studio, 1091 Calcot Place, unit 116, Oakl; (510) 535-1702, thefloatcenter.com. Call for hours. “Poor Man’s Art Show: No Regrets,” cardboard art. Through Nov 8.

» **Fraenkel Gallery** 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Sixties,” photographs by Garry Winogrand. Through Nov 1.

**Frey Norris Gallery** 456 Geary; 346-7812. Tues-Sat, 11am-7pm; Sun, 11am-5pm. “Things You Shouldn’t See,” works by Susannah Bettag (reception Thurs/2, 6-9pm). Through Nov 2.

**Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “Annabeth Rosen” and “Katherine Sherwood: Recent Paintings.” Through Nov 1.

» **Gallery 16** 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt.

“These Are the People in Your Neighborhood,” 15th anniversary group show. Through Nov 7.

**Hackett-Freedman** 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “The Dance Series 1969-1972,” paintings by Frank Lobdell. Through Nov 1.

**Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm.

“David Nash: New Works,” recent sculpture, video, and works on paper by British artist. Through Nov 8.

**Hang Art** 556 Sutter; 434-4264. Mon-Sat, 10am-6pm; Sun, noon-5pm. “Traces of Time.” Through Oct 31.

**Hespe** 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. Recent paintings by Erin Cone. Through Nov 1.

**Hosfelt Gallery** 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. “Vocabularies of Metaphor: More Stories,” group show. Through Sat/18.

**Iceberger Gallery** 3150 18th St, no. 109; 225-8392. Call for hours. “Respiration,” photographs by Steven Baudonnet. Through Oct 25.

**Intersection for the Arts** 446 Valencia; 626-2787. Tues, by appt; Wed-Sat, noon-5pm. “somewhere in advance of nowhere: youth, imagination, and transformation,” installation and public art project led by Evan Bissell. Through Nov 22.

**Jack Hanley Gallery** 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. Works by Spencer Sweeney. Through Oct 25.

**Jancar Jones Gallery** 965 Mission, suite 120; www.jancarjones.com. Thurs-Sat, noon-6pm; and by appt. “Prajkati Jayavant,” sculptural painting on paper and limited-edition print. Through Nov 8.

**John Berggruen Gallery** 228 Grant; 781-4629. Mon-Fri, 9:30am-5:30pm; Sat, 10:30am-5pm. “A Memorial Exhibition,” paintings by Paul Wanner; “The Tropics,” paintings by David Bates. Through Nov 1.

**John Pence Gallery** 750 Post; 441-1138. Mon-Fri, 10am-6pm; Sat, 10am-5pm; and by appt. “Chris Thomas,” recent oil paintings and drawings; “Douglas Flynt,” recent oil paintings and drawings. Through Nov 8.

**Limn Gallery** 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “Obscure Realities,” paintings by Weng Yunpeng; “You, Me, and Them,” photographs by Zhang Xianyang. Through Oct 25.

» **Lincart** 1632C Market; 503-1981. Tues-Sat, noon-6pm; and by appt. “At Home,” curated by Lawrence Rinder, with works by Ajit Chauhan, Brian Chippendale, Dieter Roth, and Franklin Williams. Through Oct 25.

**Mark Wolfe Contemporary Art** 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. “Waiting for the Water,” sculptures by Jeremy Mora. Through Oct 18.

» **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “In Gods We Trust,” works by Andrew Schoultz. Through Oct 25.

**Meridian Gallery** 535 Powell; 398-7229. Tues-Sat, 11am-5pm. “Art of Democracy: War and Empire,” group show. Through Nov 4.

**Micaëla** 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. “The Big Silence: Works 2003-2008,” glass sculptures by Stig Persson. Through Oct 31.

**Mina Dresden** 312 Valencia; 863-8312. Tues-Sat, 5-8pm; and by appt. “Lingering Curses,” work by Bethany Kalk. Through Oct 31.

**Needles and Pens** 3253 16th St; 255-1534, www.needles-pens.com. Daily, noon-7pm. “Vote for Survival: New Work by Nikki McClure,” limited edi-

tion signs silk-screened on wood boards. Through Nov 10.

» **Queen’s Nails Projects** 3191 Mission; 648-4564. Sat, noon-5pm; and by appt. “Zebulun,” installation by Kamau Patton. Through Sat/18. “Fresquez.Meisner.Wilkes,” works by Leslie Wilkes, Ben Meisner, and Charles Fresquez. Through Dec 14.

**Ratio 3** 1447 Stevenson; 821-3371. Wed-Sat, 11am-6pm. “A Moment for Reflection,” new works by Lydia Fong. Through Sat/18.

**Reaves Gallery** 235 Gough; 250-3201. Thurs-Sat, noon-7pm; Sun, noon-5pm; and by appt. “Clowns in My Coffee,” new works by Brian McDonald (reception Fri/17, 6-9pm). Through Nov 2

» **Receiver Gallery** 1415 Valencia; 550-RCVR. Mon-Sat, 11am-6pm; and by appt. “New Paintings,” post-minimalist work by Christopher Baird. Through Oct 28.

» **Rena Bransten Gallery** 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.

**Robert Koch Gallery** 49 Geary, fifth floor; 421-0122. Tues-Sat, 10:30am-5:30pm. Color photographs by Joel Meyerowitz. Through Nov 1.

**Robert Tat Gallery** 49 Geary; 781-1122. Tues-Sat, 11am-5:30pm; and by appt. “Pictorial Modernist,” photographs by Karl Struss. Through Nov 1.

» **San Francisco Arts Commission Gallery** 401 Van Ness; 554-6080. Wed-Sat, noon-5pm; Tues, by appt. “Immediate Future: The 2008 Murphy and Cadogan Fellowships in the Fine Arts,” group show. Through Oct 18.

» **SF Camerawork** 657 Mission; 512-2020. Tues-Sat, noon-5pm. “I Feel That I Am Free But I Know That I Am Not,” interactive performance series featuring Guillermo Gómez-Peña with Oliver Herring, La Pocha Nostra, multiTASK, and Second Front. Through Nov 1.

» **San Francisco Center for the Book** 300 De Haro; 565-0545. Mon-Fri, 10am-5pm.

“Banned and Recovered: Artists Respond to Censorship,” group show. Through Nov 26.

**Scott Nichols Gallery** 49 Geary, suite 415; 788-4641. Tues-Sat, 11am-5pm; and by appt. “In the Garden,” photographs by Joel Leivick. Through Oct 25.

**Scott Richards Contemporary Art** 251 Post, suite 310; 788-5588. Tues-Fri, 10am-6pm; Sat, 11am-5:30pm. “Superspectivision,” paintings by Patrick

Hughes. Through Nov 18.

**Shooting Gallery** 839 Larkin; 931-8035, www.shootinggallerysf.com. Tues-Sun, noon-7pm. “New Works by Travis Louie, Kris Kuksi, and Mercedes Helnwein,” installations, paintings, and drawings. Through Oct 31.

**Soap Gallery** 3180 Mission; 920-9099. Mon-Thurs, 10am-2pm. “No Matter What Direction the Earth is Spinning,” photography by Paula Pereira. Through Oct 28.

**SomArts Cultural Center Main Gallery** 934 Brannan; 864-4126. Wed-Fri, Noon-4pm; Sat-Sun, 10am-5pm. “2008 SF Open Studios Exhibition,” group show. Through Oct 26. “Day of the Dead in a Time of Change,” group exhibition. Through Nov 4.

» **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm.

“Dustin Fosnot: Cyanide,” installation and mixed media. Through Nov 15.

» **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. “The Celluloid Bible: Film Posters Inspired by Scripture,” vintage movie posters. Through Dec 14.

**Thomas Reynolds Gallery** 2291 Pine; 441-4093. Thurs-Sat, noon-6pm. “Veerkeat Tongpaiboon: New Perspectives,” oil on canvas paintings. Through Nov 6.

» **Togonon Gallery** 77 Geary, second floor; 398-5572. Tues-Sat, 11am-5:30pm. “Leo Valledor: Selected Paintings and Works on Paper”; “Timeless Geometry: The Art of Peter Forakis (1960-2008).” Through Nov 8.

**Toomey Tourell Fine Art** 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. “Star and the Tide,” works by Brian Rutenberg. Through Oct 31.

**Varnish Fine Art** 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. “Fallen,” drawings, new media paintings, and sculpture by Carlos Huante and Jose Ismael Fernandez. Through Oct 31.

**Venus Gallery** 627 Cortland; 829-8465. Wed-Sat, 3-9pm; Sun, noon-6pm. Works in oil and mixed media by Peter Arvidson and Mark Faigenbaum. Through Nov 22.

**Warnock Fine Arts** 49 Geary, suite 211; 677-4001. Tues-Sat, 11am-5:30pm; and by appt. “Alternative Voices: The Art of Democracy,” group show. Through Nov 4. **SFBG**

## Something has to give.



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## San Francisco Trolley Dances

**» PREVIEW** How many more 38s do I have to look at when I really need the 5? And how come the 35 is always empty, while you can't find a spot to put your feet, not to mention a seat, on the 22? Muni manages to infuriate just about everybody — from the latte-clutching N-Judah riders to the grocery bag-shlepping "Chinatown Express" shoppers.

Still, I've never lived in a city where people did not vociferously complain about their public transportation system. That's why San Francisco Trolley Dances is such a neat idea. No, they are not another Muni pacification plan, but the brainchild of local choreographer Kim Epifano. If you are a stickler for accuracy, the idea came from Jean Isaacs Dance Theater in San Diego where they do have trolleys. For this year's San Francisco Trolley Dances you board the new T-Third Street line anywhere between Mission Bay and Bayview-Hunters Point. Besides taking you through vastly varied cityscapes, you can watch performances on the street as you ride by or get off at designated spots. Scott Wells and his high-flying acrobat/dancers will send you off at Fourth and Berry streets, and Joanna Haigood's community dancers will welcome you in front of the Bayview Opera House. All that for \$1.50. **(Rita Felciano)**

**SAN FRANCISCO TROLLEY DANCES** Sat/18-Sun/19, 11 a.m.–2:45 p.m.

(rides start every 45 minutes from Fourth and Berry streets), \$1.50 or Fast Pass.

(415) 226-1139, [www.epiphanydance.org](http://www.epiphanydance.org)

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to [www.sfbg.com](http://www.sfbg.com).

## THEATER

### OPENING

**Idomeneo** War Memorial Opera House, 301 Van Ness; 864-3330, [www.sfopera.com](http://www.sfopera.com). \$15-290. Opens Wed/15, 7:30pm. Runs Sat/18, Tues/21, and Oct 31, 8pm; Oct 26, 2pm; Oct 28, 7:30pm. Through Oct 31. Tenor Kurt Streit stars in one of his signature roles alongside mezzo-soprano Alice Coote in San Francisco Opera's production of Mozart's first operatic masterwork.

**My Hot Lobotomy** CounterPULSE, 1310 Mission; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25. Opens Fri/17. Runs Thurs-Sat and Oct. 26 and Nov. 2, 8pm. Climate change and complacency are the issues tackled in this multidisciplinary work, produced by Z Space Studio and created and directed by David Szlasa.

**The Rocky Horror Show** Victoria Theatre, 2961 16<sup>th</sup> St.; [www.rockysf.com](http://www.rockysf.com). \$22-35. Opens Fri/17. Runs Thurs-Fri, 8pm; Sat, 9 and 11pm. (Oct 31 performances include costume contests.) Through Nov 15. Ray of Light Theatre embarks on its new season with a live production of the rock-musical cult classic.

**Russian on the Side** Marines Memorial Theatre, 609 Sutter; 771-6900, [www.russianontheside-online.com](http://www.russianontheside-online.com). \$29-49. Previews Thurs/16-Sun/19. Opens Tues/21. Runs Tues-Fri, 8pm; Sat 3 and 8pm; Sun, 3 and 7pm. Through Nov 16. Mark Nadler's one-man musical comedy tickles the ivories, traveling from Stravinsky to Sondheim while dishing the canonical composers.

**Shocktoberfest!! 2008: Elemental Horror** Hypnodrome, 575 10<sup>th</sup> St.; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-69. Previews Thurs/16, -Fri/17. Opens Sat/18. Runs Thurs-

Sat, 8pm. Through Nov 22. Thrillpeddlers splash down with their ninth annual Grand Guignol terror theater tribute: ice, fire, and electro-magnetism abounds in *A Difficult Passage*, *A Slight Tingling*, and *The Kindest Thing*.

### BAY AREA

**All in the Timing** Little Theater, Chabot College, 25555 Hesperian, Hayward; (510) 723-6830. Opens Thurs/16. Thurs-Sat, 8pm; Oct 26, 2pm. Through Oct 26. Chabot College Theater Arts stages a series of short David Ives plays.

**La Casa en Mango Street** Mexican Heritage Plaza Theater, 1700 Alum Rock, San Jose; (408) 272-9926, [www.teatrovision.org](http://www.teatrovision.org). \$17-24. Opens Sat/18. Runs Thurs-Sat, 8pm; Sun, 2pm. Through Nov 2. In Spanish with projected English subtitles. Teatro Vision adapts Sandra Cisneros' book as a series of vignettes centered on a 12-year-old girl growing up in a Latino neighborhood in Chicago.

### ONGOING

**» A Bronx Tale** Golden Gate Theatre, One Taylor; [www.shnsf.com](http://www.shnsf.com). \$40-85. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Sun/19. The revival tour of Chazz Palminteri's *A Bronx Tale*, courtesy of Best of Broadway, is a vital and greatly entertaining piece of work, driven by a tour-de-force solo performance that must be every bit as deft as it was nearly 20 years ago off-Broadway, before it was transposed to the screen, with Palminteri starring opposite Robert De Niro. In fine trim, the now-50-something Palminteri holds Golden Gate Theatre's ample stage effortlessly for the 90 riveting minutes of director Jerry Zaks' razor-sharp production. Moreover, Palminteri's playful, inextinguishable exuberance throughout suggests this is no mere attempt to cash in on an old hit, but rather a deep-seated desire to consider afresh a treasured patch of hallowed ground. (Avila)

**Family Baggage** Off-Market Theater, Studio 250; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$10-20. Fri-Sat, 8pm. Through Sat/18. Errol and Rochelle Alicia Strider star in this meditation on growing up in a dysfunctional family.

**Good Breeding** Zeum Theater, Yerba Buena

Gardens, Fourth and Howard streets; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$11.50-20.50 Thurs-Sat, 8pm. Through Oct 25. Obie Award-winner Robert O'Hara adapts the *Oresteia* in this ACT production, recast amid the decadent disco whirl of Studio 54.

**» The History Boys** New Conservatory Theatre Center, Decker Theatre, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-34. Wed-Sat, 8pm; Sun, 2pm. Through Oct 26. Despite close collaboration each time with director Nicholas Hytner, Alan Bennett's 2006 Tony Award-winner, *The History Boys*, about a rowdy group of British seniors prepping for admission to Oxford/Cambridge while vacillating between two teachers with fundamentally different approaches to education, didn't transition as successfully to the screen as his *Madness of George III* (1994). So those who know only the beautifully cast but ultimately underwhelming film have a minor revelation in store with New Conservatory Theatre Center's admittedly less than perfect but very worthwhile Bay Area premiere. Well-cast and competently helmed by artistic director Ed Decker, the play's thematic subtlety, gleaming wit, and graceful construction are all on solid display. (Avila)

**I'm Yours! Or, Deranged by Love** EXIT Theatre, 156 Eddy; 1-800-838-3006, [www.precarious-theatre.com](http://www.precarious-theatre.com). Thurs-Sat, 8pm. Through Oct 25. Don Quixote runs into rock 'n' roll in a new production by Precarious Theatre with love songs by Colma: *The Musical* composer and star H.P. Mendoza.

**The K of D, an urban legend** Magic Theatre, Fort Mason Center, Marina and Buchanan, building D; 441-8822, [www.magictheatre.org](http://www.magictheatre.org). \$5-25 sliding scale. Runs Wed-Sat, 8pm; Sun, 2:30 and 7pm. Through Sun/19. 'Tis the season for ghost stories and Magic Theatre offers up a not necessarily terrifying but ultimately compelling one in Laura Schellhardt's small-town tale about a group of kids who willy-nilly forge a supernatural account and a plan of revenge around the dramatic death of one of their number. All characters emanate, in bursts of rapid and deftly drawn caricature, from a single storyteller: a young woman with knapsack and skateboard (Maya Lawson), who coyly keeps her connection to the events she describes imprecise. Speaking to us from a faded plank-board dock, on a lakeside summer evening, she relates the story of 12-year-old Charlotte, who loses her twin brother after he's struck by a car while skateboarding. A parting kiss between the twins takes on occult-like significance among Charlotte's peers, as meanwhile the low-budget creep who drove the car that killed Charlotte's brother moves into the house next-door. (Avila)

**Knocked Up** Studio 300 Theatre, 442 Post, fifth floor; 1-888-410-8355, \$23-25. Thurs-Sat, 8pm. Through Sat/18. In this world premiere play, the lives of three women change drastically when they become pregnant. Two young family-hungry couples, one unassuming victim of the staff Christmas party, and a lonely alky wife and mom-bonking boy-next-door all find themselves variously knocked up, around, and for a loop by the reproductive process in Imaginative Productions' stage adaptation of its 2006 independent film, "conceived" and directed by Tonya Foster. And reproduction really is a process containing as much social baggage as genetic code in these predicaments which, while ranging from the urban banal to the tragically suburban, are all pretty much as thematically familiar as familial. Unfortunately, the relatively slim potential in this otherwise pregnant theme is rarely pursued with much vigor or insight, as the multicharacter storyline meanders away from its subjects in seeming perplexity as to what to do with them. (Avila)

**Love, Humiliation & Karaoke** Stagewerx Theater, 533 Sutter; [www.enzolombard.com](http://www.enzolombard.com). \$20. Previews Sun/19 and Oct 26. Opens Nov. 6, 8pm. Runs Nov. 13 and 20, 8pm. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

**Moby Dick! The Musical** Theatre Rhinoceros, 2926 16th St, 552-4100, ext. 104, [www.therhino.org](http://www.therhino.org). \$15-40. Wed-Sat, 8pm; Sun, 3 and 7pm. Through Sun/19. Dick jokes fly fast and furious like a whaler's harpoon, naturelement, but the exercise is tired and rarely lands anything worth hauling ashore. More tragically for a comedy, the conceit of Robert Longden, Martin Koch and Hereward Kaye's musical romp draws a jocular imitation of amateurishness so close to the boat it more or less capsizes it in a set of dreary songs too often drearily voiced by director John Fisher's extremely bubbly but decidedly uneven cast. There are a few bright patches in this squall, not least the ever-formidable, double-cross-dressing Matthew Martin who, as headmistress Ms. Hymen essaying the role of Ahab, functions as the serenely competent and enjoyable eye of the storm. (Avila)

**The Monk** EXIT Stage Left, 156 Eddy; 994-1367, [www.myspace.com/ambrosioandmatilda](http://www.myspace.com/ambrosioandmatilda). \$10-20. Fri-Sat, 8pm. (Free abstinence tasting Oct 31.) Through Nov 22. Comedy, horror, romance, religion, and depravity mark this No Nude Men production.

**Of Mice and Men** Actors Theatre of San Francisco, 855 Bush; 345-1287, [www.actorstheatresf.org](http://www.actorstheatresf.org).



\$34. Thurs-Sat, 8pm. Through Nov 29. Actors Theatre presents a staging of John Steinbeck's novel of hope and shattered dreams during the Great Depression.

**Orchards** The Custom Stage @ Off-Market, 965 Mission; 1-800-838-3006, [www.custommade.org](http://www.custommade.org). Wed-Sat, 8pm (no performances Wed/8 and Thurs/9). Through Oct 25. Custom Made's 10th anniversary production of short Chekhov adaptations by David Mamet, the late Spalding Grey, and others.

**Rock 'n' Roll** American Conservatory Theater, 415 Geary; 749-2228, [www.act-sf.org](http://www.act-sf.org). \$20-82. Wed-Sat, 8pm (also Wed, 2pm). Through Sat/18. The real problem with Tom Stoppard's *Rock 'n' Roll* is its lack of sustained tension. Helmed by artistic director Carey Perloff, the production pursues an impressive visual dimension but often falls dramatically flat. Rare exceptions include a scene in Cambridge in which Max's crude materialism runs up against the most personal of rebukes: his beloved wife's diseased, disintegrating body, which she movingly denies can encompass her identity and humanity. Company member René Augesen does fine work here, as well as in the role of grown-up daughter Esmé. Sturdy work from regulars Anthony Fusco, Jud Williford, and Delia MacDougall can't fully alleviate the overall lethargy. (Avila)

**7 Beggars** Climate Theater, 285 Ninth St; 263-0830, [www.climatetheater.com](http://www.climatetheater.com). Thurs-Sat, 8pm. Through Sat/18. Tim Barksy in a hip-hop adaptation of a 19th-century Jewish folktale.

**Saved or Destroyed** EXIT Café, 156 Eddy; 762-3649, [www.savedordestroyed.com](http://www.savedordestroyed.com). \$20. Thurs-Sat, 8:30pm. Through Sat/18. Playwright Harry Kondoleon's final play will inevitably be compared to Pirandello's *Six Actors in Search of an Author*. The same fluid line between performance and reality is repeatedly drawn and subsequently ignored, and the assembled actors spend as much time revealing moments of their own lives as those of the characters they are meant to play. But despite some memorable flourishes — the spectral presence of "Harry" (a role divided by Tom Juarez and Kristen Matia), a Maori-style "male fertility dance," and the earnest delivery of blackly funny lines such as "I've always liked nice things, that's why I used to kill butterflies," and "How come you kept referring to our visit to the abortion clinic as the robot honeymoon?" — the staging of the work, meant to be delivered in a quicksilver frenzy, is mostly leaden. The EXIT Café overflows with actors who somehow fail to connect with their audience,

despite practically sitting in their laps, and the lines that ring truest come toward the end when one character observes us to be "not enthralled." As an exercise in bare-bones production *Saved or Destroyed* has its promising moments, but as a piece of experiential theatre, it doesn't quite rise to the challenge. (Gluckstern)

**Shining City** SF Playhouse, 533 Sutter; 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org). Wed-Fri, 8pm; Sat, 3 and 8pm; Tues, 7pm. Through Nov 22. The intimate setting and director Amy Glazer's skillful care make SF Playhouse's Bay Area premiere of *Shining City* something approaching ideal. In its best moments, Conor McPherson's 2004 play feels so hushed and private, subtle and specific, that you want to huddle close, absorbing every inflection and gesture. Set in the newly acquired office of ex-priest and first-time therapist Ian (Alex Moggridge), *Shining City* centers grippingly on a middle-aged Dublin businessman and recent widower (Paul Whitworth) who, believing he's been visited by his dead wife, turns in desperation to the self-conscious but earnest young man, secretly adrift with conflicted yearnings and a disintegrating relationship of his own. McPherson is a serious storyteller whose penchant for ghost stories cleverly emphasizes the mediating work stories themselves do: shuttling like shades between our inherent loneliness and the intangible but inescapable world of other people. On the one hand, the play suggests — in psychoanalytic fashion — that only by formulating our story can we hold our demons at bay, casting some light around the darkened impression of our grief and anxiety. At the same time, McPherson offers the terrible, mischievous logic that stories might in turn reach out to us with an urgency of their own. (Avila)

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpaperticket.com](http://www.brownpaperticket.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**Snow White** New Conservatory Theatre Center, Theatre III, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$10-15. Sat-Sun, 2pm (also Sat, 4pm). Through Sun/19. Set in Colorado circa 1875, the fairy tale gets slapstick in an original adaptation by Stephanie Temple.

**Squeeze Box** The Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, [www.themarch.org](http://www.themarch.org). \$22-35. Sat, 5pm; Sun, 7pm. Through Dec 14. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed

of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up working the graveyard shift at a Santa Monica shelter for mentally ill homeless women instead, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith. If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops, giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show a quiet sense of the miraculous. (Avila)

**Taming of the Shrew** Phoenix Theatre, 414 Mason; (510) 835-4205, 1-800-838-3006, [www.off-broadwaywest.org](http://www.off-broadwaywest.org). \$30. Thurs-Sat, 8pm. Through Sat/18. Joyce Henderson updates the Shakespeare comedy to the Hamptons in the '20s.

**Tenaya Rocks! A Sexy Geological Cabaret** Stage Werx, 533 Sutter; (925) 878-5351. \$20. Thurs-Sat, 10:30pm. Through Nov 15. Actor-geologist Tenaya Hurst explores plate tectonics — with the help of cabaret boys.

**Towle's Hill** The Marsh Main Stage, 1062 Valencia; 1-800-838-3006, [www.themarch.org](http://www.themarch.org). Fri, 8pm. Through Nov 21. Mark Kenward's solo show about California's oldest family winery returns from a 10-city tour; each performance concludes with a wine tasting.

**Vampire Lesbians of Sodom and Sleeping Beauty or Coma** Stagewerx Theatre, 533 Sutter; 1-800-838-3006, [www.cellardoortheatre.org](http://www.cellardoortheatre.org) and [www.stagewerx.org](http://www.stagewerx.org). Thurs-Sat, 8pm (also Oct 31, midnight). Through Nov 1. Cellar Door Theatre puts on a pair of decadent off-Broadway delights by Charles Busch.

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, [www.celebrateclitoris.com](http://www.celebrateclitoris.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**The Wicker Man** The Dark Room Theater, 2263 Mission; 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com). \$15-20. Thurs-Sat, 8pm. Through Oct 25. A rock opera (and film adaptation) with an original score by Jim Fourniadis and LIVE EVIL.

## BAY AREA

**Not a Genuine Black Man** Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, [www.briancopeland.com](http://www.briancopeland.com). \$35. Thurs-Fri, 8:15pm; Sat 3:15 and 8:15pm; Sun/19, 3:15pm. Through Sun/19. Brian Copeland takes his longest running solo show in San Francisco history to the East Bay.

**Yellowjackets** Berkeley Repertory Theatre, Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$33-71. Wed, 7pm; Tues and Thurs-Sat, 8pm (also Thurs and Sat, 2pm); Sun, 2 and 7pm. Through Sun/19. Is it too ridiculous to wish that Berkeley native Itamar Moses had written this not-so-thinly veiled paean to Berkeley High in 1994 as a *High School Musical*-style song-and-dance revue? Considering the rich focal point — and Berkeley High's rep of turning out talented players — the injection of a little music and movement would have made up for the choppiness of the first act of this otherwise-promising world premiere. Moses certainly has the material and a few stellar performers to work with: particularly

Shoreah Alaudini, Jahmela Biggs, and Ben Freeman, who infuse the teenage halves of their teacher-student roles with fire and poignancy. Despite some off-key performances that go broadly comic, jarring beside other actors' relative realism, *Yellowjackets* eventually pulls viewers into the thick of its narrative: a violent tangle with Richmond students that leads to the fencing of a campus already torn apart by student tracking and the perceived racism of the school paper. (Kimberly Chun)

## DANCE

**Alonzo King's Lines Ballet** Novellus Theater, Yerba Buena Center for the Arts, 700 Howard; 987-2787; [www.linesballet.org](http://www.linesballet.org). Opens Fri/17. Wed-Sat, 8pm; Sun, 3pm. Through Oct 26. Alonzo King collaborates with renowned tenor sax player Pharoah Sanders on a world premiere work.

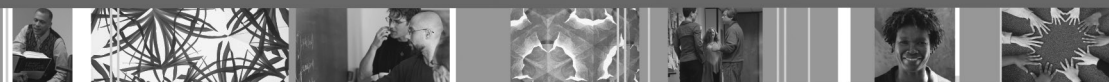
**Flux** Forum, Yerba Buena Center for the Arts, 700 Howard; 987-2787, [www.ybca.org](http://www.ybca.org). \$20-

CONTINUES ON PAGE 48 >>



California Institute  
of Integral Studies

# Information Sessions: Expressive Arts Therapy (MA in Counseling Psychology)



All sessions are from  
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1453 Mission Street, Room 606  
San Francisco

Thursday, October 23, 2008

Thursday, November 20, 2008

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## DANCE

CONT&gt;&gt;

25. Thurs/16-Sat/18, 8pm. SF dancer-composer Dohee Lee blends traditional Korean performance with music, movement, and film in this metaphysical exploration.

**Kirov Ballet and Orchestra of the Mariinsky Theatre** Zellerbach Hall, UC Berkeley, Berk; (510) 642-9988, [www.calperfs.berkeley.edu](http://www.calperfs.berkeley.edu). \$10-125. Tues/14-Sat/18, 8pm; Sat/18, 2pm; Sun/19, 3pm. The first program includes excerpts of *Raymonda*, *Paquita*, and *La Bayadere*; the second features *Don Quixote*.

**Na Lei Hulu I Ka Wekiu** Palace of Fine Arts Theatre, Bay and Lyon; 1-800-407-1400, [www.cityboxoffice.com](http://www.cityboxoffice.com). \$10-85. Fri-Sat, 8pm; Sun/19, noon (one-hour family matinee) and 3pm. Through Sun/19, Patrick Makuakane's Hawaiian dance troupe presents the new *Hula Show 2008*.

**San Francisco Trolley Dances** Rides start every 45 minutes from Fourth and Berry

streets; (415) 226.1139, [www.epiphanydance.org](http://www.epiphanydance.org). \$1.50 or Fast Pass. Sat/18-Sun/19, 11 a. m.-2:45 p.m.

## PERFORMANCE

**AfroSolo Arts Festival** Yerba Buena Gardens, Mission and Third; 771-2376, [www.afrosolo.org](http://www.afrosolo.org). Free. Through Thurs/16. See Web site for details. This year's theme of the 15th annual festival of African American arts and performance is "Resilience: My Culture, My People, Me!"

**Colony Room** The Garage, New Langton Arts, 1246 Folsom; 626-5416, [www.newlangtonarts.org](http://www.newlangtonarts.org). \$5. Fri-Sat, 7pm. Through Nov 6. Artist Anne Colvin recreates the famed London Soho club in this space by bringing in an assortment of local underground artists.

**Hell to the Chief and Hero Worship** Purple Onion, 140 Columbus; [www.spf7.org](http://www.spf7.org). \$20. Sat, 8 and 10pm. Through Nov 1. Comedian Sammy Wegent takes on egotistical politicians with *Hell to the Chief*, while comedian and comic book fan Justin Lamb

tackles super heroes in *Hero Worship*.

**Veronica Klaus** Enrico's, 504 Broadway; (415) 982-6223. Free. Tues/21, 7pm: a one-year anniversary celebration of Klaus' Tuesday night residency.

**The Last Christmas** Stage Werx, 533 Sutter; 820-3206, [www.playwrightscenestf.org](http://www.playwrightscenestf.org). \$5-10. Tues/21, 7:30pm. A staged reading of the Jon Brooks play.

**Machinal** Little Theatre, Creative Arts Building, San Francisco State University, 1600 Holloway; 338-2467, [creativearts.sfsu.edu/tickets](http://creativearts.sfsu.edu/tickets). \$10-15. Thurs-Sat, 8pm; Sun, 2pm. Through Sun/19. Even if you haven't haunted a college production in a while, here's a show well-worth beating an unbeaten path for. Mark Jackson (Yes, *Yes to Moscow*) directs a seriously talented cast of students at SF State's College of Creative Arts in the absorbing production. Sophie Treadwell's 1928 expressionist drama — about an emotionally stunted secretary (Meagan Hopp) maneuvered inexorably into a loveless marriage with her boss (Robb Siminoski) — is loosely based on notorious

murderess Ruth Snyder, who in 1927 conspired with lover Judd Gray to off her husband and collect the life insurance. But unlike the novel/film *Double Indemnity*, which famously drew on the case, Treadwell's ever-potent play is no simple morality tale. Its series of distinct, shrewdly constructed scenes — showcasing sardonic, devilishly staged caricatures of everyday automaton, delicately modulated tension, deft humor, and understated horror — offers a penetrating portrait of modernity as quasi-totalitarian patriarchal order. No one is wholly innocent or equally guilty — on trial here is the systemic violence that reproduces itself in the routinized behavior of ordinary lives and working bodies, producing too the desperate revolt it ultimately trumps with electric chair-ity. (Avila) **Dave Lippman** El Rio, 3158 Mission; 282-3325, [www.elriosf.com](http://www.elriosf.com). \$10-20. Thurs/16, 5pm. The satirical singer lampoons faith-based torture futures, free-market climate change, and more. **Marcovici Sings Movies II** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, [www.therazzroom.com](http://www.therazzroom.com). \$45-50. Daily, 8pm; Sun, 5pm.

Through Nov 2. Vocalist Andrea Marcovicci celebrates movie music.

**Miss Coco Peru** Razz Room, Hotel Nikko, 220 Mason; 1-866-468-3399, [www.therazzroom.com](http://www.therazzroom.com). \$30-35. Opens Wed/15. Runs Wed, 8pm; Fri-Sat, 10pm; Sun, 7pm. Through Nov 2. As "Ugly Coco," Peru wonders, "Can a drag queen save the world?"

**Snap-a-licious** Deco Lounge, 510 Larkin; [www.gingersnapsf.com](http://www.gingersnapsf.com). \$5. Fri/17, 10pm. Ginger Snap brings back Daffney Deluxe and Kitty Tapata, among others, for a taste of Halloween.

**SOMAartwalk** Boxcar Theatre, 505 Natoma; The Garage, 975 Howard; Climate Theater, 285 Ninth St; 885-4006, [www.boxcartheatre.org/soma](http://www.boxcartheatre.org/soma). Sat/18, 1pm. The theater-contemporary dance stroll includes excerpts of Animal Kingdom and new works by choreographer Enrico Labayan and photography by Gregory Bartning. **Spookshow A-Go-Go** Fat City, 314 11<sup>th</sup> St; [www.myspace.com/spookshowagogo](http://www.myspace.com/spookshowagogo). \$15. Sat/18, 10pm. Burlesque, live music by Vulgras, cult films, a medicine show, and a costume contest.

## BAY AREA

**Mockracy: The Mocktober Surprise** Oakland Metro Theater, 630 Third St., Oakl; (510) 763-1146, [oaklandmetro.org](http://oaklandmetro.org). \$20. Sat/18-Sun/19, 8pm. An audiovisual farcical tour through a media jungle with Rova Saxophone Quartet, William Winant, Matt Ingalls, Wobbly, John Shiurba, Tim Perkis, Liz Allbee, Ava Mendoza, and others. **Prisons** Black Repertory Theater, 3201 Adeline, Berk; (510) 652-2120, [www.blackrepertorygroup.com](http://www.blackrepertorygroup.com). \$15-18. Fri/17-Sat/18, 8pm; Sat/18, 2:30pm; Sun/19, 5pm. Shanique S. Scott gives a one-woman performance.

**Songs of Ascension** Memorial Auditorium, 551 Serra Mall, Stanford; (650) 725-ARTS, [livelyarts.stanford.edu](http://livelyarts.stanford.edu). \$12.50-60. Sat/18, 8pm. Joined by Ann Hamilton, Todd Reynolds, and the Pacific Mozart Ensemble, Meredith Monk draws on devotional rituals that evoke ascension in this piece commissioned by Stanford Lively Arts.

## COMEDY

**Clubhouse** 414 Mason, fifth and seventh flrs; [www.clubhousecomedy.com](http://www.clubhousecomedy.com). Wed, 8pm: San Francisco Comedy College presents "Hump Day Comedy" with new talent, \$5. Fri, 7pm: "Friday Night Live!" produced by the Comedy College. Fri, 9pm: "Scantly Clad Comedy" with Joe Nguyen, \$12. Sat/18, 7pm: "Laugh Out the Vote" with W. Kamau Bell, Hari Kondabolu, Betsy Salkind, and Nato Green, \$16-18.

**Cobb's Comedy Club** 915 Columbus; 928-4320. Thurs/16, 8pm: Doug Williams. Fri/17-Sat/18, 8 and 10:15pm: Bo Burnham, \$18.50-20.50.

**The Dark Room Theater** 2263 Mission; 401-7987, [www.darkroomsf.com](http://www.darkroomsf.com). Third Sat 10pm: "Things We Made," with Patrick Bulger, Jesse Fernandez, and Paul Marino, \$10. Fri/17 and Oct. 24, 10pm: "Uphill Both Ways Recycles!" includes recycled skit comedy, \$10.

**Punch Line** 444 Battery; 397-7573. Wed/15-Thurs/16, 8pm: Tig Notaro with Michael Meehan and Ali Mafi. Fri/17-Sat/18, 8pm and 10pm: Al Madrigal with Tig Notaro and Ali Mafi. Sun, 8pm: SF Comedy Showcase. Mon/20, 8 pm: "The Onion Comedy Series" with Ali Wong. Tues/21-Wed/22, 8pm: Elvira Kurt with Nico Santos and Sandy Stec. \$12-21.

## SPOKEN WORD

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

**WEDNESDAY: Magnet** 4122 18<sup>th</sup> St, SF; [www.magnetsf.org](http://www.magnetsf.org). Wed/15: "Smack Dab" an open stage hosted by Kirk Read and Larry-bob Roberts features Ali Liebegott, 7:30pm signup; 8pm show.

**THURSDAY: Dalva** 3121 16th St, SF; (415) 290-5048. Adam and Elz host the Poetry Mission open mic, 7pm, free. **EastSide Arts Alliance** 2587 International Blvd, Oakl; (510) 533-6629. Holla Back open mic, 8:30-10:30pm, donations accepted. **Morrison Library** 101 Doe Library, Berk; (510) 642-3671. Lunch Poems presents Ilya Kaminsky, 12:10pm, free.

**SATURDAY: Berkeley Art Center** 1275 Walnut, Berk. (510) 644-6893. Rhythm and Muse open mic, 7pm, free. Sat/18: poet Leah Steinberg. **Red Vic Peace Center** 1665 Haight, SF; (415) 864-1978. Open Mic and Hot Tamales, 5pm, free.

**MONDAY: Gallery Cafe** 1200 Mason, SF; [www.authorsden.com/kittenkennedy](http://www.authorsden.com/kittenkennedy). Open mic with featured performers, 7pm, free. **Purple Onion** 140 Columbus, SF; (415) 217-8400. The Kitchenettes host an open mic, 7pm, \$5.

**TUESDAY: Black Repertory Group Theater** 3201 Adeline, Berk; (510) 652-2120. Twilight Tuesdays open mic, 7-9pm, \$5. **Club Deluxe** 1511 Haight, SF; [www.thewordparty.com](http://www.thewordparty.com). WORDparty Poetry and Jazz Tuesdays open mic, 8:30pm, free. **Priya Indian Cuisine** 2072 San Pablo, Berk; (510) 644-3977. Poetry Express open mic, 7pm, free. **SFBG**

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**Free Speech: New Media, Performance, and Democracy: A Conversation with Laurie Anderson**—Sat, Oct 25, 2 pm, Wheeler Auditorium

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## OpenSustainabilityCamp 2008

» **PREVIEW** The term “sustainability” is now being thrown around as much as “green.” What follows is not the fear that it’s an empty term, but that its content will gradually get swapped out for empty rhetoric and easy sales. It’s reassuring, then, that visiting this “unconference”’s Web site is enough to give even devoted Wikipedians serious anti-hierarchical vertigo. The site’s virtual rhizomatic bed of connections and disjunctures, spreading in every direction, is an appropriate map for an explicitly non-corporate event. OpenSustainabilityCamp takes the term “open” at its most literal — no one attending will be allowed to be a spectator, so don’t be surprised if you get caught up with like-minded folks in devising new definitions of sustainability, only to tear them down again. **(Brandon Bussolini)**

**OPENSUSTAINABILITYCAMP 2008** Sat/18–Sun/19, 9 a.m.– p.m., free.

Jack Adams Hall, Cesar Chavez Building, San Francisco State University,  
1600 Holloway, SF. [www.opensustainabilitynetwork.org](http://www.opensustainabilitynetwork.org)

Events listings are compiled by Johnny Ray Huston. See Picks, page 20, for information on how to submit items to the listings.

## WEDNESDAY 15

**Tax Time for Artists** Southern Exposure, 417 14th St, SF; (415) 863-2141, [www.soex.org](http://www.soex.org). 6-9pm, free-\$10. Joe Weatherby leads an introductory workshop for artists and artists' groups on how to efficiently track income and expenses throughout the year and correctly file taxes.

## THURSDAY 16

**Naomi Klein: Disaster Capitalism** San Francisco Commonwealth Club, Club Office, 595 Market, second floor, SF; [www.commonwealthclub.org](http://www.commonwealthclub.org). 11:30 a.m. (check-in), \$7-15. For a small profit, the *Nation* journalist and author of the rather timely *Shock Doctrine: The Rise of Disaster Capitalism* (Picador, 720 pages, \$16) discusses the myriad ways free-market capitalism feeds off of disaster.

## FRIDAY 17

**Benjamin Franklin and the Invention of America** Herbst Theatre, 401 Van Ness, SF; (415) 391-9700, [www.humanitieswest.org](http://www.humanitieswest.org). 8am-10:15 pm (also Sat, 10am-4pm), \$20-100. Lectures, discussions, and musical presentations that explore ol' bespectacled Ben's influence as an inventor, politician, and diplomat. Quick quiz question: how many Benjamins would get us out of debt?

**On the Medical Frontlines** Cowell Theatre, Fort Mason Center, SF; [www.doctorswithoutborders.org](http://www.doctorswithoutborders.org). 7pm, free. Aid workers from Doctors Without Borders discuss their work in conflict zones around the world.

**Queer Bodies in Psychotherapy** Hotel Whitcomb, 1231 Market, SF; [www.ciis.edu](http://www.ciis.edu). 4:30-8pm (also Sat/18, 9am-6:30pm, and Sun/19, 9am-1pm), \$25-225. A conference (including performances by Tim Miller and Jewelle Gomez) to call attention to queer sexualities, identities, and practices that are inadequately addressed in psychodynamic and somatic psychologies.

## SATURDAY 18

**Papel Picado Workshop** Mission Cultural Center for the Latino Arts, 2868 Mission, SF; (415) 821-1155, [www.missionculturalcenter.org](http://www.missionculturalcenter.org). 1-4 pm, \$10. Herminia Albarran Romero, whose work has been shown at Berkeley Art Museum and Oakland Art Museum, teaches the art of Papel Picado (Mexican paper cutting).

**San Francisco Mobsters Ball, Part II** Verdi Club, 2424 Mariposa, SF; [www.sfmobsters.com](http://www.sfmobsters.com). 6pm or 8pm, \$35-80. What did the mobster say at the silent auction? Find out at this '30s-style supper club dance with live hot jazz, burlesque performances, a classic car display, and a silent auction benefiting the Art Deco Society of California.

**A Taste of Croatia: SF Croatian Festival** Croatian American Cultural Center, 60 Onondaga, SF; (510) 649-0941, [www.CroatianAmericanWeb.org](http://www.CroatianAmericanWeb.org). 4-10pm (also Sun/19, 1-9pm), free-\$15. Celebrate Croat pride with performances (by Sinovi Tamburitza Orchestra of Seattle and others), dancing, singing, food, and the world premiere of the documentary *Croatian Stories*.

**Wisdom Festival** Herbst Pavilion, Fort Mason Center, SF; [www.wisdomfestival.com](http://www.wisdomfestival.com). 10am-8pm (also Sun/19, 10am-8pm), \$20. The press notes for this self-growth event claim that it will explain how to solve global economic and social problems.

## SUNDAY 19

**Target Family Day** Assorted venues, SF; [www.yerbabuena.org](http://www.yerbabuena.org). 11am-4pm. Hands-on activities, and kid-friendly performances at SFMOMA (including the “Brought to Light” exhibition), the Contemporary Jewish Museum (where families can celebrate Sokkot, the Jewish harvest festival), Museum of African Diaspora (where visitors can tour a new collection of African American art), Zeum (where kids can create a music video or craft a book bag), and Yerba Buena Gardens.

## TUESDAY 21

**Brower Youth Awards** Herbst Theatre, 401 Van Ness, SF; [www.broweryouthawards.org](http://www.broweryouthawards.org). 5:30 VIP opening reception; 7:30pm free award ceremony, free-\$150. Earth Island Institute's ninth annual award ceremony honors six young environmental leaders. **SFBG**

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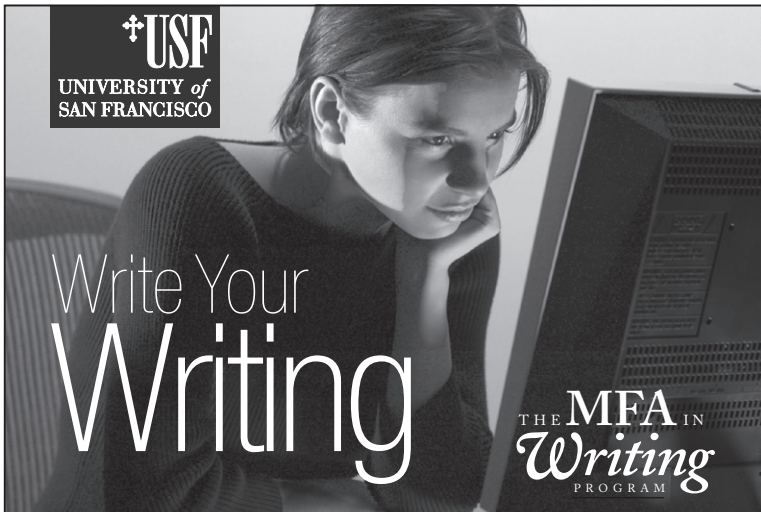
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# Garrison killer

**ISBN REAL** On Aug. 15, 1914, seven people were murdered at Taliesin, the famed Prairie-Style Wisconsin house that Frank Lloyd Wright designed for himself and his out-of-wedlock companion, Mamah Cheney. The victims of the gruesome occurrence were Cheney, her two children from a previous relationship, and four men in Wright's employ.

The Taliesin murders have been recounted many times by Wright scholars, but William R. Drennan's *Death in a Prairie House* (University of Wisconsin Press, 232 pages, \$35.95 hardcover, \$16.95 paperback) centralizes the event, placing it compellingly within the context of Wright and Cheney's complex relationship with the conservative locals. Drennan also adjusts many of the accepted details of what happened that day.

One detail that hasn't changed in his telling is that the butler — perhaps to the embarrassment of the zealously unconventional Wright — did it. His name was Julian Carlton, a recent hire at Taliesin and one of the legions of people who probably would never have made history had they been born after the psychopharmacological revolution.

Drennan's realignments are convincing enough. But still, when he argues that “the traditional reconstruction of the crime ... insists on a quite different chronology than the one argued here” (namely that Carlton set the employees on fire only after having hatcheted the family in a separate wing), I can't help but note that the constants — “fire” and “hatcheted” — seem disproportionately more germane.

Academic histories of minor events are funny that way. The anxiety over detail can often seem outsized to the event's wider significance. Without hope of sending a ripple through the historical record, what purpose does a reordering of facts serve, in this particular case, beyond satisfying a morbid strain of OCD?

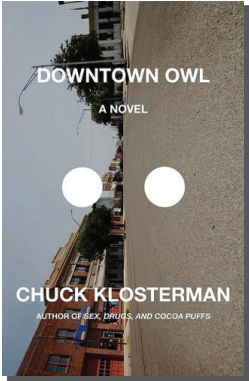
Yeah, I suppose history should be sorted out as faithfully as possible. Truth and all that. It's just that the horror of the Taliesin murders — “her head belching blood,” “hatchet crusted with

gore,” “he carried the box containing his children onto the train,” etc. — renders the fussiness of the housecleaning almost comical.

The absurdity is slightly mitigated by the rubbernecking ingenuousness confided here and there through Drennan's tone. That must sound awfully back-handed, but I wouldn't begrudge anyone an interest in the gory details. After all, I didn't pick up the book because the iffy chronology of the bloody holocaust was an itch I needed scratched. It just seems like Drennan could be more forthright about the real appeal of his subject matter, which I daresay is not its hastily argued effect on Wright's creative output.

I guess I want the new assertions of Drennan's *Death in a Prairie House* to have been presented differently, maybe as historical fiction or more overtly narrative nonfiction. Certainly there are plenty of sentences scattered about that suggest a man wanting to break free of his academic cocoon and become a fancy-writing butterfly. It's incongruous in this forensics report of a book to write, “She urged the horse past patches of oxeye daisies and finally she neared the house, her young mind filled with horror and her childhood innocence falling away from her on all sides.” But that sentence would make a crackerjack opening for a novel. **(Jason Shama)**

## speed reading



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Nothing ever changes. Until it does. Then everything is different.

Such is the case in pop culture laureate Chuck Klosterman's first novel, *Downtown Owl*. It tells the story of a sleepy town that isn't really there. According to Walter Valentine, the principal of Owl High, “You're going to like it here. It's not Monaco. It's not like you'll be phoning your gal pals every night saying ‘I'm living in Owl, North Dakota, and it's a dream come true’. *But you will like it here.*”

And he's right.

*Downtown Owl* is not spectacular or life-affirming, but it is an engrossing, enjoyable read by a likable author who knows what he does well. For the most part, Klosterman stays within his comfort zone, focusing on quirky, amusing takes on culture and human interactions.

The story centers around three residents of Owl who have never met but know each other perfectly. In a town like Owl, where nothing ever changes, you don't need to have any contact with someone to know exactly who they are. Although these characters lead outwardly banal existences, the reader sees the staggering complexity and depth that they hide from the world around them. *Downtown Owl's* well-rendered characters hide their pain, confusion, and isolation under the guise of hard work and perceived normalcy.

Though the narrative drama successfully builds to a crescendo, *Downtown Owl's* marrow results from Klosterman's rare ability to find beauty and wonder in the face of overwhelming malaise. He makes conversations about ZZ Top, high school football, and grain prices engulfing. He does not pass judgment, and he realizes that discourse, no matter how trivial the subject, is what keeps us together and keeps us alive. **(Daniel N. Alvarez)**



# food + drink

(1) Hoegaarden beer and white sangria, Baraka, SF

(2) Jaegerschnitzel mit salat, Schroeder's, SF

(3) Crispy skin pan-roasted Arctic char, Cav, SF

(4) Ika sansai, Live Sushi, SF

(5) Raw vegan fruit smoothie with beet, grapefruit, lemon, and ginger



## Chan Chan can cook

By Paul Reidinger

paulr@sfbg.com

One is tempted to say that Chan Chan Café Cubano is authentically Cuban, but one has no idea, really. These days it is easier for Americans to visit *Albania* than Cuba, which, after nearly 50 years, remains sequestered behind the rusty remains of the iron curtain. Maybe Barack, if he manages to fend off the dazzling Republicans — he a grizzled ex-maverick with recurrent skin cancer, she a sporty gunner-down of wolves from helicopters (Tail Gunner Sarah?) — will rethink the wisdom of our Cuba policy. First, of course, he'll have to put Wall Street's Humpty Dumpty back together again while finding some path out of two ruinous wars. The book of Genesis informs us that God created the earth in six days, "and he rested on the seventh day from all the work which he had done," but the president who succeeds the present crew won't have it so easy.

The endless and preposterous isolation of Cuba reveals itself in many ways, among them a paucity of Cuban restaurants. We have a few, and we've had a few fail, among the latter the homey Los Flamings (in Duboce Triangle) and the grander Habana (at the

edge of Russian Hill). At the moment we have Laurel's (in Hayes Valley) and Café Lo Cubano (in — oh, irony — Laurel Heights). And of course Chan Chan, which is nearly as isolated as Cuba itself.

The restaurant (opened in August by Ana Herrera and Michel Alvarez) occupies a snug space, very nearly at the head of 18th Street, that previously housed another restaurant but whose most historic occupant was Fran Gage's Patisserie Française, a boutique bakery that helped set the table for today's wealth of boutique bakeries. The patisserie was destroyed by fire in 1995, and the building seemed to sit there as a charred hulk for many months, perhaps years.

Signs of the fire are long gone. When I first stepped into Chan Chan, I discreetly looked for them and sniffed for them, but all I noticed were handsomely distressed wood frames around the doors and windows and the smell of flowers. Maybe my companion was wearing too much (flowery) cologne. The restaurant is small, with seating at about a half dozen tables for maybe 20 people. One wall looks like a gigantic finger painting, and there is a semi-exhibition kitchen where Alvarez, the young, rakish chef, works his magic.

And magic he does work. Chan Chan might look like a café, with a menu whose dishes are all demurely described — and modestly priced — as tapas, but the food is sophisticated and often sublime. Even the dipping sauces that accompany the warm bread are carefully conceived and executed; among these are a garlic-and-honey vinaigrette flecked with herbs and a smoothly savory tapenade of sun-dried tomato. (The restaurant's menu describes the cooking style as "fusion," hence some of these cross-cultural borrowings.)

The salads and other vegetable-intensive dishes are of a lushness that might appeal to Cézanne. The tibia salad (\$10.50), for instance, a variation on spinach salad, is a springtime meadow of deep green, tender leaves tossed with pine nuts, raisins, and chunks of seared apple, all of it bound together by a voluptuous, sweet-tart dressing. Similarly verdant is the aguacate relleno (\$12.50), a beautifully ripe avocado split, peeled, filled with sautéed shrimp and scallops, and nestled in garden greens. Eating this dish is a little bit like stumbling on an avocado-shaped treasure chest in the woods and opening it to find a fortune of edible gold.

Given the historical importance

of pork in both Spain and her New World colonies, it is slightly surprising that Chan Chan turns out such a wondrous lamb shank (\$15). (The eating of pork has long served to distinguish Christians from Jews and Muslims, two groups well represented in medieval Spain, while pigs — carriers of brucellosis, among other diseases — were brought to the New World as a reliable and prolific food source by the conquistadores, as Charles C. Mann discusses in his incomparable book *1491*. Lamb, meanwhile, has long been associated with the hot, dry climate of the Mediterranean and not so much with the muggy tropics.) The shank is braised in beer until the meat is tender, though not mushy, and it's plenty big enough for two, especially if you have a plate of Spanish rice and black beans (\$6.50) on the side. You should, if only for authenticity's sake, although we did find both rice and legumes to be underseasoned — the only dish of which this could be said.

Flan for dessert teeters on the brink of cliché. In this sense it's the Latin American answer to tiramisu. But Chan Chan actually has a good one (\$6); it has something of the texture of bread pudding and the flavor of dulce de leche, and

because it's served as a square cut from a pan, like lasagna, its house-made provenance is apparent.

Chan Chan feels more isolated than it is. It sits in a tiny commercial strip (next to a busy hair salon) in a quiet residential quarter well uphill from the heart-of-the-Castro hub-bub. But Muni's 33-line trolleys glide by periodically, and Market Street is just steps away. And — I almost never get to write this — parking is easy! There are often spaces on 18th Street, and even more on Market. Free! In the Age of the Bailout, you can't beat that. **SFBG**

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That's why AT&T is donating \$500 to "to the non profit of Milla's choice". Because Milla Milojkovic is this week's AT&T spotlight community hero.

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# Bottom biscuits

By L.E. Leone

> le\_chicken\_farmer@yahoo.com

**CHEAP EATS** My pickup truck died and this time the death was fatal. The clutch, the transmission ... costs more to repair than I paid for the mighty 'mobile four years and 60,000 miles ago.

I rolled into a legal parking spot, got out and walked to a restaurant I like, sat on a bench outside with my head in my hands, and cried. I had \$8 and change in my purse, on my lap, and one bar of battery left on my cell. None of my city friends have cars. I called my sister in Ohio.

"When your car dies," she said, "that's rock bottom. Now you have nowhere to go but up."

I didn't think this was true, but my sister, this one — Carparts, I call her — is younger than me and therefore wiser, so I decided to take her word for it. Rock bottom. Depressed. Beaten. Hopelessly hopeful. Puked upon. And now wheel-less, an hour and a half from home. And cat. And chickens.

Sockywonk has a car. I called Sockywonk. But she's had an even unluckier life lately than I have. She has to move from her great place, and was moving, so her car was already in service for at least a week.

Me, I didn't want to sit on a bench for a week, so I called my brother in Ohio, and then my other brother in Ohio, and then my other brother in Ohio. If there's a way to eke 75 more miles out of a clutch-fucked junkyard pickup truck, they would know.

So *you* know, before I say this next part: I do not embrace terms like "trailer trash," or "white trash," or even "college-educated fuck-up farmer trash" in reference to me and my family. We are "people of trash," thank you. We have dignity. We just also have rusted cars on blocks all over the property, it happens. And I know for a fact that any one of my brothers, and many of my sisters, could have and would have pulled the exact parts that my exact situation called for, and shipped them to me.

All I had to do was ask, but I didn't. Because right now I don't have any brothers or sisters or even nephews out here on the receiving end, and, while I can do some things myself, I have never replaced a clutch and transmission and had no interest whatsoever in learning how now. Call me unautomotivated.

What I really needed, I'm embarrassed to admit, was for one of my brothers, probably Jean Gene, the Frenchman, to say, "Wait right there, sis. I'm going to book a flight and pull the parts and ... what day is street cleaning where you're parked?"

I would have said, "Thursday," and Jean Gene would have showed up on Wednesday, taken care of it, and I'd buy him a burrito with my \$8.

Let me have my fantasies!

How about this one ... I open my cell phone contact list, first name: Alice. Hit send and she answers. "Hi, Alice. My car died." And she says, "I have an extra one. I'll come get you."

Now, the cool thing about this particular fantasy is that it happened. I swear to my sweet sisters, one minute I was a wreck on a bench, publicly losing it, and the next minute I was sitting at Alice's kitchen table eating biscuits and gravy, a lone car key on the Formica between us. It belonged to a Honda that is registered, insured, and mine until the end of the month, or, you know, longer if I want.

Those were some very important biscuits. For one thing, they tasted great, better than any biscuits and gravy I've ever tasted, and not just because my New Favorite Person had made them, from scratch!

They were bottom biscuits, highly symbolic and loaded with sausage chunks. It was easy to believe, eating such biscuits and gravy so soon after feeling so hopelessly fucked so far from home, that in fact *I had* bottomed out, and was well on my reboundingly upswing and cheerful way to, if nothing else, a second helping of biscuits and gravy.

Which I was. *Alice Shaw, everybody!*

My new favorite restaurant is Yummie Fast Food on MacArthur Boulevard. It's Chinese, Thai, and Vietnamese and cheap cheap cheap. Steam table fare. I had chicken fried rice with teriyaki chicken and kung pao chicken, dollar-fitty a thing, that's \$4.50, and it was piled on. Everything was great! New favorite restaurant. **SFBG**

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## film

*Bigfoot: A Beast on the Run*, *Kassim the Dream*, and *Hi My Name is Ryan* offer different takes on setting one's ultimate goal sky-high — be it capturing an elusive (but definitely real, and possibly telepathic) ape; overcoming incredible odds to become a champion in the ring; or simply making people laugh (and cringe) with your performance art.



## Doc workers

DocFest's founder and programmers prepare for boxers, bunnies, and beasts — and their biggest-ever event

By Cheryl Eddy  
> cheryl@sfbg.com

The first thing I noticed about the 2008 San Francisco International Documentary Film Festival was its enormous size. Well, OK, I actually squealed in delight over the inclusion of a Bigfoot doc. *Then* I took stock of how many films were contained in this year's program. DocFest's seventh incarnation is actually larger than its parent fest, the San Francisco Independent Film Festival. Along with the Another Hole in the Head horror festival, both are headed up by founder Jeff Ross.

"It's the biggest festival I've ever done — it's three weeks long, 48 programs, 107 screenings altogether," Ross explains. This year, DocFest also unfurls a week of films at Berkeley's Shattuck Cinemas. "I think there's going to

be a strong audience in Berkeley. I just moved to the East Bay, so it's kind of part of my personal agenda to bring more of my stuff over there." For the first time Ross is also giving an award, naming filmmaker Melody Gilbert "Someone To Watch" based on the strength of her small but growing body of work.

DocFest's 2008 line-up represents the work of programmers Bill Banning (owner of the Roxie Cinema, the chief venue for Ross' festivals) and Fay Dearborn, a former programmer at Cape Cod's Woods Hole Film Festival. She met Ross while working at IndieFest; after what she calls "one of those festival romances," the two married earlier this year.

Dearborn and Ross are obviously in synch, but Dearborn and Banning are also complementary, at least in terms of their program-

ming styles. Banning culls most of his picks from films he scouts at fests like Washington, DC's Silverdocs, while Dearborn sifts through DocFest's hundreds of unsolicited submissions.

"I think Fay found most of the fun docs, though [I chose] *Hi My Name is Ryan*, which is really fun. I saw it at Silverdocs, and the audience was literally in stitches," Banning says. "The idea is to mix it up. There were two really good boxing films I saw at Silverdocs, and we took the better of the two, *Kassim the Dream*, which is an incredible film. But we're also looking for good docs from the Bay Area, and there are a number of them in [this year's program.]"

Banning and Ross agree that the increasing popularity of documentaries is due to multiple factors. "Digital filmmaking has totally changed the documentary

landscape," Banning says. "It used to cost so much money to shoot 10 minutes of film on 16mm film. Now you can buy a really great camera for \$6,000 and shoot forever on it."

Ross points to films like *Fahrenheit 9/11* and *Super Size Me* (both 2004) — as well as past DocFest hit *Spellbound* (2002) — as exposing non-narrative films to a wider audience. But as Dearborn explains, the DocFest audience isn't necessarily looking for films that have mainstream appeal. "I think there's a certain core DocFest watcher who comes to see slice-of-life documentaries about people who are just inherently interesting, but not in a *National Geographic* kind of way — sort of a human interest story that's maybe a little more offbeat," she says, citing the weirdly compelling *Elvis in East Peoria* and *Bunnyland* (both

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2007) as films she's particularly excited to screen.

For the first time, DocFest has a presenting sponsor in San Francisco-based Current TV, a doc-focused channel co-founded by Al Gore. Ross sees the partnership as a good match, but he's hesitant to predict what's ahead for DocFest. Despite the sponsorship, Ross says that DocFest and IndieFest are still funded 85 percent from their ticket sales, "which is unheard-of in the film festival world."

"I do not have a plan for 2009," he says. "I'd like to see how the festival works [at a larger size]. Everything I do is kind of an experiment. We try different things — this year's it's the expansion to Berkeley, so we'll see how it goes." **SFBG**



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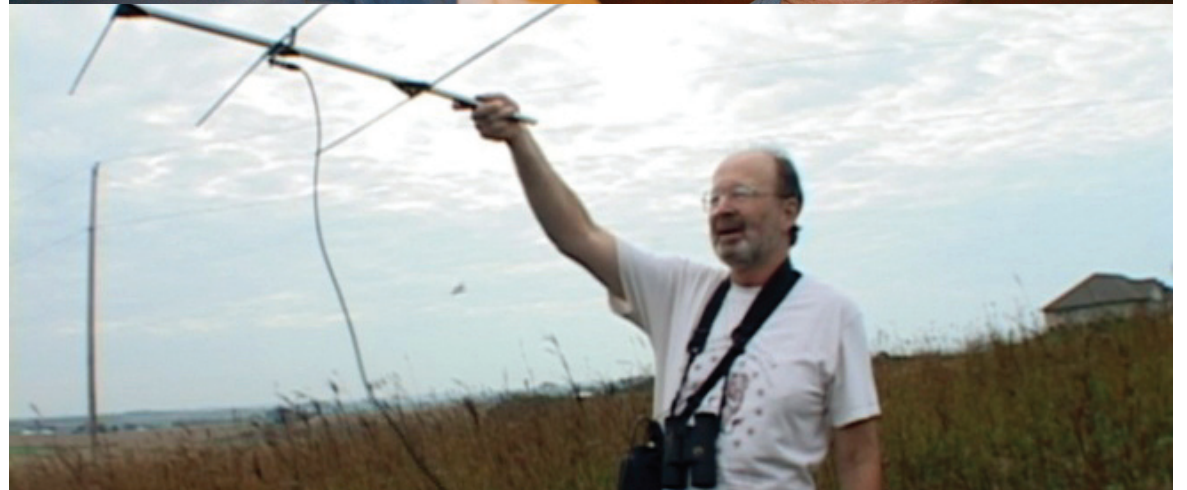
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# Land of the free, home of the weird

DocFest offers a cockeyed view  
of a kooky country

By Cheryl Eddy  
> cheryl@sfbg.com

Things I learned while screening a double-wide stack of DocFest discs: there's a perilously thin line between superfan and super-stalker. Bacon and Miracle Whip wrapped in a tortilla makes a pretty tasty snack. It's possible to be pro-bird, but not anti-cat. When uttered in the context of *The Price is Right*, the words "a new car" and "come on down" battle for the title of three greatest in the English language. And there are two passionate schools of thought that divide the Bigfoot-is-real community: flesh-and-blood vs. supernatural.

America may be super-fucked in many ways, but we'll never be short on weirdos, nor will documentary

filmmakers ever tire of recording their antics. DocFest's 2008 slate is roughly three-fourths devoted to the United States of Oddballs. And why not? Seriously, it's fascinating stuff. One of the best films is by Swiss filmmaker David Thayer, who travels across the Northwest in search of men who've devoted their lives, or at least a good chunk of hobby time, to studying the region's most elusive life form. *Bigfoot: A Beast on the Run* is as deadpan as anything in the Werner Herzog canon; it never once mocks its subjects, even when talk strays from giant footprints and muffled audio recordings to men in black and photographs of the creature in "interdimensional orb form."

A different type of hunt is the focus of Andy Beversdorf's

*Here, Kitty Kitty* (2007), filmed in the trenches of Wisconsin, circa 2005, amid the great should-feral-cats-be-declared-"non-protected" debate. In other words, should you be able to shoot that stray cat that's been yowling around your garbage cans? In this corner: the slightly befuddled academic who published a study blaming free-ranging felines for the state's declining songbird population. In the other: kitty-rights activists. Cute, furry peril is also a theme of *Bunnyland* (2007), in which filmmaker Brett Hanover trails Pigeon Forge, Tenn. resident Johnny Tesar, a.k.a. "Johnny Rock," a singular character who implausibly finds Native American artifacts every time he looks at the ground — and was suspected of slaughtering a golf course's 73 cotton-tailed mascots, among other misdeeds.

Another strange pocket o' Americana surfaces in *Elvis in East Peoria* (2007), which is kind of about Jerry, an unambitious Elvis impersonator, but is also about the platonic yet curiously close relationship he has with his manager, Donna, who truly believes Jerry

CONTINUES ON PAGE 58 »



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In the sympathetic portrait *I'm Like This Every Day*, troubled artist Peter Stubb faces his "shadow demons" through his music.

#### LOOKING IN AT OUTSIDER ART

Midway through *I'm Like This Every Day*, friends of underground musician Peter Stubb debate whether or not Stubb is actually a werewolf. Such is the unverifiable quality of Stubb's legend. Since the early 1990s, between trips to the state mental hospital in Georgia, Stubb has made nearly 100 rare but highly sought after home-recorded cassette tapes of his often catchy, but lyrically death-obsessed, violent, and sad acoustic music. Stubb's lo-fi tapes, some available only in editions of one or two, have the eerie, timeless, and deeply lonesome feel of old Alan Lomax field recordings. When director Mitchell Powers goes to the haunted, piney, Civil War blood-soaked hills of northwest Georgia, he finds that Stubb's story shares some of the epic and tragic quality of the old bluesmen at the crossroads.

As the film opens, we see home video footage of a young and fresh-faced Stubb looking into the camera and saying, "Music is basically my life." The first shot of contemporary Stubb is of just his arm, lined from wrist to elbow with scars from self-inflicted knife slashes, as he strums the guitar. The story of the rough years in between is told chronologically by interviews with Stubb and childhood friends from defeated, dead-end factory town Dalton, Ga. — known as "the carpet capital of the world." Along the way we learn tales of Stubb painting his own child in blood and fucking a can of cranberry sauce during the making of his classic

"Blueberry Masturbator" tape, while we meet characters like a shirtless, neck-tattooed friend of Stubb's named Number Two, who cheerfully makes his screen debut trying to piss into his own mouth with one hand while carrying a tall can of Steel Reserve in the other.

Yet when Stubb's ex-wife remembers fondly, "No one had ever sang to me like that before," it is achingly sweet. The film is so compelling because debut director Powers never sensationalizes these characters, but instead presents their stories with generosity and warmth. By refusing to diagnose Stubb or dismiss him as mentally ill, Powers suggests that the struggle to stare down our demons is one we all share. In only 19 minutes, Powers' sympathetic short probes the uncomfortable border between being an artist and being insane. Stubb's friends speak of him with reverence, awe, and a loving acceptance: "Peter gets obsessed with these shadow demons that inhabit his body," explains Number Two, with suddenly sober conviction. "And the only way he can get them out is to cut them out." (Erick Lyle)

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#### Land CONT>>

"oozes Elvis." (In case you're wondering, this is where I learned about the magic of bacon plus Miracle Whip plus tortillas.) Crave more creepy fandom? Sean Donnelly's *I Think We're Alone Now*, about a pair of obsessed Tiffany fans, is among the more unsettling films I've ever seen. Despite a slight whiff of exploitation — one of the subjects has Asperger syndrome, the other is an alcoholic, and both are on dis-

ability — the film is a jaw-dropper, filled with trainwreck moments and revelations. Like, did you know Tiffany can time travel and communicate with aliens? More important, does *she* know?

Lest you think this entire festival focuses only on backwoods crazies, let me assure you that Abel Ferrara's *Chelsea on the Rocks*, an insider's look at New York's storied Chelsea Hotel, presents urban eccentrics galore — plus footage of the burning Twin Towers as shot from the hotel, and much

lamenting about how the building's recent change in ownership has affected its longtime residents. But not every DocFest pick has a dark flipside: Jeruschka White's *Come on Down! The Road to the Price is Right* is a joyful tribute to the game show, with most former contestants admitting that their time onstage with Bob Barker ranks among the best in their lives — no matter how embarrassing the Showcase Showdown outcome, or how tacky the consolation prize. **SFBG**





The tiny dentures of imperialism are weak these days — which only adds to the bite of *The Juche Idea* (left), Jim Finn's madcap satire of North Korean socialism and global capitalism. If you see only one Swedish preteen vampire romance in your life, make it Tomas Alfredson's *Let the Right One In* (right) — not the upcoming US remake.

# The land of the screen

## A ride on the rails of the Vancouver International Film Festival

By Johnny Ray Huston  
 >johnny@sfbg.com

My flight to Canada was delayed, so I missed James Benning's *RR*, the first film I planned to see at this year's Vancouver International Film Festival. Plane snafus kept me from seeing Benning's film about trains, which had graced the cover of a recent *Guardian* issue devoted to life on the rails (and by extension, American capitalism off the rails). The first face to greet me in Canada was that of Sarah Palin, on TV screens by the arrival gate and above the luggage carousel. There she was, again, this time at the Vice Presidential debate. Since the airport TVs were muted, her lines of dialogue took the form of subtitles.

Even though I missed *RR*, Benning's influence was present in a pair of sharp-eyed features by women who map personal visions of the United States. Train-hopping figures in the beginning and end of *Wendy and Lucy*, Kelly Reichardt's follow-up to 2006's *Old Joy*. At the start of the film, Wendy (Michelle Williams, in a role that's taken on an added subtext of grief) and Lucy (played by Reichardt's dog of the same name) walk into a beatific but beat-up nighttime campfire scene that's like a Polaroid Kidd photo come to life. By the end, at least one of them has forsaken fuel car for train car.

A different story involving one woman, a camera, and the land, Lee Anne Schmitt's *California Company Town* takes a more direct look at the American landscape. Schmitt's documentary adds another volume to a growing collection of rural and urban US portraits by Cal Arts alumni, from Benning to Thom Andersen (whose 2003 *Los Angeles Plays Itself* shares Schmitt's focus on California history) and William E. Jones (whose increasingly significant 1991 *Massillon* might be the precedent for Schmitt's mix of voiceover and radio chatter, as well as her use of 16mm film). No doubt about it: Schmitt's dry, scathing report on the fatal nature of California capitalism and the greater American dream was the festival's timeliest film.

The unsentimental relevance of *California Company Town* hasn't kept some viewers from blaming the messenger, who aims to provoke by capping her survey of the state's ghost towns with a voiceless look at Silicon Valley, where even nature takes on a sterile, cult-like ambience. At Vancouver and elsewhere, Terence Davies has been praised for *Of Time and the City*, his voiceover-heavy screed against capitalism's facelifts for Liverpool, yet Schmitt's relatively low-key approach to similar subject matter pisses off more people. For some, maybe the truth — especially when accompanied

by Irma Thomas' "Time is on My Side" — stings most when spoken by a woman. Andersen and Fred Halsted have demonstrated that Los Angeles plays itself. Schmitt shows how California plays us.

Both capitalism and socialism are skewered with no mercy and maximum mirth by Jim Finn's *The Juche Idea*, which takes the published film theories of none other than Kim Jong-Il as its point of entry. If the extreme solitude of Schmitt's film demonstrates one type of (autobiographical) radical filmmaking ideal, then Finn's madcap feature demonstrates another. It's a playfully braided collaborative effort. The main actresses (Jung Yoon Lee, and Daniela Kostova — a painter, video artist, and "the lesbian" on *Big Brother Bulgaria 4*) wryly insert their authorial voices and visual creativity into the film's world. And what a mad, mad, mad world it is: one where Korean language courses teach kids how to pronounce "Karl Marx was a friend to children" and instruct adults on how to relieve their "loose bowels."

This world — where shoveling duck dung together makes for a romantic first date — looks like North Korea, one has to guess, or at least "Dear Leader's" ideal version. Still, reviewers who assume capitalism emerges unscathed from the uproarious *Juche Idea* are watching the movie with one eye closed. Finn spotlights hilarious propa-

gandistic turns of phrase such as "the tiny dentures of imperialism." But with one capitalist land outside the movie screen saddled with a 700 billion dollar debt, a viewer is left to wonder who's zooming who when passing through the film's multi-faceted looking glass. Jaw-dropping stadium-size spectacle, punch line-worthy blue screen backdrops, a mural by SF painter Carolyn Ryder Cooley, and the type of absurd corporate training footage beloved by Animal Charm all figure within Finn's one-of-a-kind picture. The closing titles credit more than one person with "Kim Jong Il Flyface Assistance." Make no mistake: *The Juche Idea* is a communal effort.

Communal cooperation and journeys through the looking glass are also at play in Albert Serra's *Birdsong* and Vancouver International Film Fest programmer Mark Peranson's documentary about Serra's movie, *Waiting for Sancho*. If Schmitt's *California Company Town* is near-academically reductive and definitive in its approach to land, Serra's *Birdsong* couldn't be less prescriptive: with help from Google Image, the director chose the Canary Islands as a last-minute setting for his idiosyncratic retelling of the birth of the Christ child.

Process is to the fore of Serra's filmmaking, which combines Andy Warhol's and Apichatpong's interest in boredom (and Warhol's carefree neglect of camerawork) with a comic view of the heroic quest. Serra's more immediately pleasurable *Honour of the Knights*

(2006) updated Don Quixote; this time, the Three Wise Men verge on Three Stooges trapped in a Beckett scenario. *Birdsong* improves after one observes its filming through the video camera of Peranson (who plays Joseph in Serra's movie). The ancient Three Wise Men of Serra's film multiply to become a contemporary crew in Peranson's documentary, which charts an aimless yet instinctive search for just the right cinematic moment at just the right site.

Communal cinematic spirit also enlivens Brillante Mendoza's *Serbis*, a day-in-the-life melodrama about a family that operates — and lives within — a soft-core porn theater where hustlers ply their trade. At Cannes this year, Mendoza's movie inspired panty-twist outrage from critics rich enough to be proudly unaware that people have bodies and sex costs money. While *Serbis* definitely owes a debt to Tsai Ming-liang's masterful *Goodbye, Dragon Inn* (2004) and Jacques Nolot's *Porn Theatre* (2003), Mendoza charts out and navigates a unique meta-cinematic space that is somehow even sun-dappled. He's helped considerably by the superb actress Gina Paredes — and by a last-minute cameo from a goat.

Cooperative efforts aside, Vancouver didn't lack commercial films powered by old-school singular auteur visions. One such standout was *Hunger*, the directorial debut of the English artist (not the deceased American actor) Steve McQueen. The formal daring of McQueen's rendering of Bobby Sands and the IRA — which veers from wordless passages into a one-take presentation of an extended conversation — doesn't become apparent until the very end, when his film suddenly embraces the award-grubbing political docudrama clichés that it's avoided. Regardless, McQueen's talent for framing shots and constructing scenes is prodigious. Tomas Alfredson makes no such missteps with *Let the Right One In*. If you see only one Swedish preteen vampire romance in your life, make it this one. The planned US version by *Cloverfield* director Matt Reeves will almost certainly lack Alfredson's pop translations of Carl Theodor Dreyer's desire and fire. Likewise, the subversive preteen sexuality of Alfredson's original is unlikely to make the trip from Sweden to California. Vampires bite, but Hollywood remakes really suck. **SFBG**





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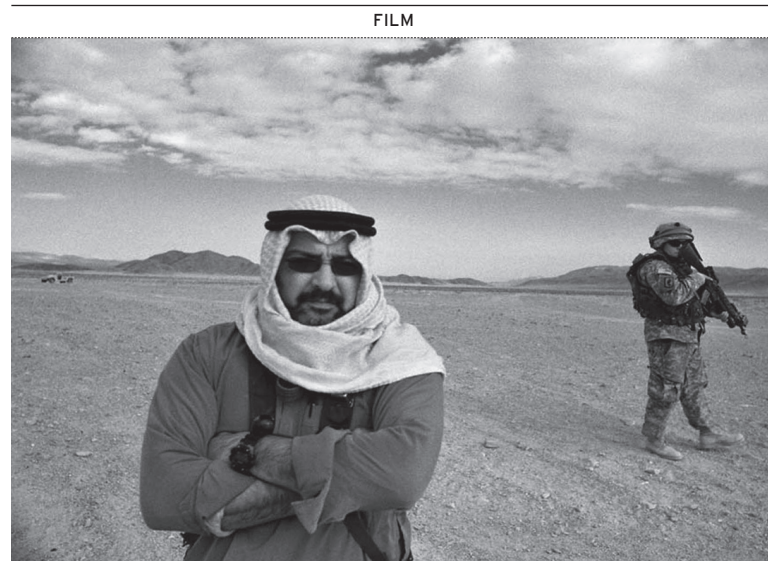
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## Full Battle Rattle

**» REVIEW** It has been seven years since W. launched Operation Iraqi Freedom, and in that time enough documentaries about the war have been made to warrant a Wikipedia page on the subgenre. From its explosive opening sequence, in which an Iraqi village endures a surprise attack from insurgents, Tony Gerber and Jesse Moss' documentary *Full Battle Rattle* could be placed alongside *Gunner Palace* (2004) or *The Ground Truth* (2006) as another vérité-style portrait of daily life "on the ground." It's when the smoke clears and an ice cream truck pulls up that we realize something's amiss. This isn't Iraq, but Fort Irwin in the Mojave Desert, and what we've just seen is part of a three-week long, intensive simulation meant to prepare US soldiers for conditions overseas.

Gerber and Moss follow one unit, led by the even-handed Col. McLaughlin, through the entirety of a training session as they attempt to win the hearts and cooperation of the fractious village of Medina Wasl. The villagers are actual Iraqi refugees, who despite their Shia, Sunni, and Christian backgrounds, have formed a genuine communal bond. As the deputy mayor, who used to be a Baghdad playboy in the '70s, says: "I can't even tell my wife, but after three years this feels more like home." The insurgents, on the other hand, are played by fellow American soldiers, and contribute to some of the most surreal moments in the film when they speak of taking out McLaughlin's unit with unrestrained glee. The topsy-turvy world of Fort Irwin is further underscored by a commanding officer's seemingly-contradictory comment that he hopes "the soldiers get lost in the reality of the simulation." Indeed, Gerber and Moss happen upon some unexpectedly candid moments amid all the play-acting: the tears shed at a mock funeral service for "fallen" comrades are real. Unfortunately, reality truly hits when the soldiers have to board an Iraq-bound plane at the end of the training. For some it will be a return trip. In the strange feedback loop between Iraq and the Iraq of Fort Irwin, *Full Battle Rattle* captures the seeming endlessness of the war. **(Matt Sussman)**

**FULL BATTLE RATTLE** Fri/17, 7:30 p.m., \$12.50. Premiere Theatre, Letterman

Digital Arts Center, Presidio, SF. [www.sffs.org](http://www.sffs.org)

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamal, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### DOCFEST

The seventh annual San Francisco International Documentary Festival runs Oct 17-Nov 6 at the Roxie, 3117 16th St, SF and the Shattuck, 2230 Shattuck, Berk. For tickets (most shows \$10.50) and more information, visit [www.sfindie.com](http://www.sfindie.com). All times p.m.

### FRI/17

**Roxie** *Bird's Nest: Herzog and de Meuron in China* 5. *Toots 5. Chelsea on the Rocks* 7:15. *Hi, My Name is Ryan* 7:15. *Kassim the Dream* 9:30. *The People's Advocate: The Life and Times of Charles R. Garry* with "Standard Deviation" 9:30.

### SAT/18

**Roxie** *Spirit of the Marathon* 12:30. *Sync or Swim*

12:30. *Lucio* 2:45. *Silhouette City* 2:45. *Brave New West* 5. *Going on 13* 5. *Come on Down! The Road to The Price is Right* with "A Stiff Upper Lip" 7:15. *Dear Zachary: A Letter to a Son About His Father* 7:15. *A Hole in the Fence* with "If a Body Meet a Body" and "North Brother" 9:30. *Anvil! The Story of Anvil* 9:30.

### SUN/19

**Roxie** *Bird's Nest: Herzog and de Meuron in China* 12:30. *The Linguists* 12:30. *Chasing the Devil* 2:45. *Neshoba* 2:45. *Bigfoot: A Beast on Run* with "I'm Like This Every Day" 5. *Jump!* 5. *Dust* 7:15. *Debate Team* 7:15. *Eleven Minutes* 9:30. *Twisted* 9:30.

### MON/20

**Roxie** *Come on Down! The Road to The Price is Right* with "A Stiff Upper Lip" 7:15. *Dear Zachary: A Letter to a Son About His Father* 9:30.

### TUES/21

**Roxie** *Debate Team* 7:15. *Jump!* 7:15. *Lucio* 9:30. *Sync or Swim* 9:30.

### OPENING

**Ashes of Time Redux** I'm a bit skeptical of the "redux": first, it's hard to pronounce, and second,

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it has a habit of taking otherwise great movies and making them, well, less great — *Apocalypse Now Redux* (2001) comes to mind. Wong Kar Wai's *Ashes of Time Redux* doesn't suffer quite the same fate as Francis Ford Coppola's experiment in indulgence, but that doesn't mean it's perfect either. In fact, this version emerges as one of the acclaimed Hong Kong director's weaker films. The movie has something to do with an assassin, a blind swordsman, and a lovelorn fighter. Past that, it's a bit of a mystery, but then, few of Wong's films are all that straightforward. Like many of the others, *Ashes of Time Redux* has brilliant cinematography by Christopher Doyle, alongside strong performances by veterans Leslie Cheung, Tony Leung, and Maggie Cheung. All in all, however, it lacks the focus and cohesion to leave any lasting impression. It's pretty and, at times, poetic, but that's about it — and it's not quite enough. (1:33) *Lumiere, Shattuck.* (Peitzman)

▶ **Ballast** When *Ballast* begins, convenience store-owner Darius is already dead. Within moments, his twin brother Lawrence tries to follow suit. To call the film dark would be a gross understatement, and yet there are moments of hope amid all the tragedy. As Lawrence struggles to cope with his loss, he reconnects with Marlee and James, the estranged family Darius left behind. Together they manage to find some sort of stability — at least, for a while. *Ballast* won a well-deserved award for its cinematography at Sundance: each stark shot is perfectly composed, often speaking more eloquently than the characters themselves. Simplicity and realism are key, with a subtlety lacking in most mainstream productions. The film's leads also deserve much of that credit, especially Jim Myron Ross as James. Though the youngest of the three, he adeptly holds his own in a tough role. James is not always likeable — in fact, none of the characters are — but *Ballast's* success relies on letting those flaws shine. It's beautiful even without the glossy finish. (1:36) *Sundance Kabuki.* (Peitzman)

**Boogie Man: The Lee Atwater Story** Apparently, just because you're a Republican bigwig who mentored Karl Rove doesn't mean you can't rock out on occasion. (1:26) *Opera Plaza.*

**Callback: The Unmaking of Bloodstain** That nearly D.O.A. subgenre, the making-of mockumentary, is just partly rehabilitated in writer-director-producer-editor Eric M. Wolfson's first feature. A multiple-personality schizophrenic (Jeff Parise), cluelessly vain Method actor (Michael DeGood), and talented ex-thug (Johnny Moreno) audition for a cop drama that's the feature debut of fictive writer-director Marci (Kate Orsini). Insanity, mob funding, delusion, and bad luck play into this film-within-a-film's unmaking. There's not enough cheesy genre spoofing a la *Tropic Thunder*, and the behind-scenes satire meanders. Still, *Callback* is smartly acted and has its share of laughs, which is more than can be said for the vast majority of recent mockumentaries. (1:36) *Lumiere.* (Harvey)

**Max Payne** Mark Wahlberg stars in this tale of murder, vengeance, and assorted other plot twists the phrase "based on a video game" can provide. (runtime not available)

**Morning Light** Sailin' doc. (1:55) *Embarcadero.*

**Patti Smith: Dream of Life** The singer, artist, and poet gets her documentary due. (1:49) *Lumiere, Shattuck.*

**The Secret Life of Bees** For every moment of genuine poignancy in *The Secret Life of Bees*, there's another to drag this film down into well-trodden melodrama territory. One notable offender: young Lily Owens (Dakota Fanning) throws glass jars of honey against the wall while screaming, "I hate you, I hate you, I hate you! Why didn't you love me?" Despite the best intentions of an exceptional cast, it's just too much to take. Based on the book by Sue Monk Kidd, *Bees* follows Lily as she escapes from her abusive father and seeks refuge with the honey-making Boatwright sisters: surrogate matriarch August (Queen Latifah), snooty June (Alicia Keys), and troubled May (Sophie Okonedo). To their credit, the performances are layered and sincere, and they go a long way toward producing a halfway decent film. In the end, though, they just can't overcome the saccharine script, dripping with treacly platitudes and one too many metaphors about bees. (1:50) *Grand Lake, Orinda.* (Peitzman)

**Sex Drive** Like it or not, the teen sex comedy just won't die. *Sex Drive* is the latest zombie to claw its way out of the genre's grave — mindless, fetid, and indistinguishable from the rest of its kind. If that sounds too harsh, I direct you to one of the movie's first scenes, in which hapless virgin Ian (Josh Zuckerman) gets interrupted by his entire family before he has time to put on a fresh pair of undies. Now, there's no denying *American Pie* (1999) set the stage for the genre's current popularity, but can something as shamelessly derivative as *Sex Drive* really be called an homage?

Even Zuckerman seems to have been cast for his resemblance to Jason Biggs by way of Jason Schwartzman. The flimsy plot concerns Ian's road trip (hey, wasn't that a movie, too?) to meet an Internet hottie and — ugh — become a man. As a hip Amish guy, Seth Green has the movie's only funny lines, while the rest is a half-assed mix of slapstick, homophobia, and dick jokes. Avoid it like you would a horde of flesh-eaters. (1:46) *Shattuck.* (Peitzman)

**Sukiyaki Western Django** Doesn't matter what it's about. Takashi Miike will mindfuck you. And that is why we love him. (1:54) *Bridge.*

**Under the Bombs** SFFS Screen presents this fiction-doc hybrid set during the 2006 Lebanon-Israel conflict. (1:38) *Sundance Kabuki.*

**What Just Happened** If the titular question weren't a rhetorical one, the answer would be something along the lines of "not bloody much." Barry Levinson's new comedy is about as pointed as star Robert De Niro's disturbingly rotund belly, and approximately half as meaty. That may be a cheap shot (Bob should be allowed to sport some late-middle-aged spread just like the rest of us), but it only seems appropriate given a movie where the cheap shots come fast and furious. Following the travails of a big-time film producer as he navigates such "hilarious" misadventures as a hirsute Bruce Willis refusing to shave his beard for a role, *What Just Happened* offers about fourteen too many Hollywood filmmaking clichés, of which possibly one — involving a dog getting shot in the head and a mortified preview audience — actually works. You won't leave this screening full of quite as much vitriol as that audience did, but if you're familiar with Levinson and De Niro's

sprightly 1998 media satire, *Wag the Dog*, you'll probably be scratching your head like a flea-bitten mutt, wondering exactly what went wrong. (2:02) *Shattuck.* (Devereaux)

**W.** Oliver Stone enlists an all-star cast to skewer you-know-which president. (2:25) *California, Four Star, Grand Lake, Presidio.*

## ONGOING

▶ **Appaloosa** (1:54) *1000 Van Ness, Shattuck.*  
**Beverly Hills Chihuahua** (1:30) *Grand Lake, 1000 Van Ness, SF Centre.*

▶ **Blindness** (2:01) *Empire, 1000 Van Ness, Sundance Kabuki.*

**Body of Lies** *Body of Lies* director Ridley Scott likely felt a bit queasy when he glimpsed the opening and closing shots of the Coens' misanthropic lampoon of CIA skullduggery, *Burn After Reading*: this straight-faced action-flick take on US Intelligence operatives closes with an almost identical Google Earth-style image. Though the humor isn't quite as broad, Scott's agents are ultimately no less bumbling, even when at the service of slightly better intentions, in the invigoratingly paced *Body of Lies*. Roger Ferris (Leonardo DiCaprio) appears to be the best and the brightest that the Company can, ahem, offer to the Middle East: he's an aggressive self-starter even when he's visually tethered by remote spy plane to his boss Ed Hoffman (Russell Crowe, who plays his string-pulling character's DC-'burb existence for all its humorous, banal absurdity, as if, rather than masterminding faux US military base bombings, he were the most mundane at-home dad with a permanent Bluetooth implant and an itchy chan-

nel-changer finger). Ferris is fluent in the region's language and culture and interested in being tutored in, say, the subtler moves of the Jordanian intelligence, headed by the smooth Hani (Mark Strong). Too bad the rising star's native coworkers inevitably end up eating it in his quest to capture a bin Laden-like terror honcho. Scott riddles *Body of Lies* with visceral details (a la the moment when Ferris digs a bone fragment of a friend out of his wound) and, in remaining true to his material, thankfully spares us the melodramatic overkill and judgment while unspooling the deadly fumbles and major ethical lapses that even talents like Ferris are capable of. Still, that sense of detachment — even while telescoping in on crucial details — leaves one feeling removed from the operations-gone-wrong, even if these agents' general lack of success in almost everything *except* creating unrest will leave some viewers with dust in their mouths. (2:08) *Empire, Grand Lake, Marina, 1000 Van Ness, Orinda, SF Centre, Sundance Kabuki.* (Chun)

**Breakfast With Scot** (1:49) *Opera Plaza.*

**Burn After Reading** (1:31) *California, Marina, Piedmont, SF Centre, Sundance Kabuki.*

**Choke** (1:32) *Shattuck, Sundance Kabuki.*

▶ **City of Ember** These days it might feel like the world is coming to an end, but *City of Ember* takes the concept to a much more literal level. In a crumbling future society, the mysterious Builders construct the titular underground city in the hopes of giving humankind a good 200 years to hang out while the earth cools off from some unnamed misfortune. Ember's not a pretty place: crowded streets, centuries-old dirt, and a whole lot of dangling light bulbs overhead. The

film itself, however, is actually kind of dazzling; the filmmakers have constructed a world so rich that even its murkiest depths are stunning to look at. Meanwhile, the story — which focuses on teens Lina and Doon as they search for an exit — is equally engaging. There's not much suspense here, but it's still thrilling to watch the charming pair unravel a long-forgotten mystery. *City of Ember* is proof that family-friendly doesn't have to mean dull. (1:35) *1000 Van Ness.* (Peitzman)

**The Duchess** (1:45) *Empire, 1000 Van Ness, Orinda, Piedmont, Presidio, Shattuck, Sundance Kabuki.*

**Eagle Eye** (1:58) *1000 Van Ness.*

**Elegy** (1:46) *Four Star.*

**The Express** (1:30) *1000 Van Ness.*

▶ **Flash of Genius** Little man fights big business — you've seen this story before. But that doesn't mean it's not effective when done right. There may be a formula to *Flash of Genius*, but in this case it works. Greg Kinnear stars as real-life inventor Bob Kearns, who developed electronic intermittent windshield wipers. (You're probably not all that impressed, but just try driving through a storm without them.) After Ford Motor Company steals and markets his idea, Kearns spends the next 12 years fighting for recognition. That long trudge through bureaucracy is portrayed as brave, yes, but also endlessly frustrating. In fact, the success of *Flash of Genius* relies on its ability to inflict some ambiguity on a cliché-ridden genre. Even lawyers who say things like "I believe in what I do; I believe in a little thing called justice," get fed up with Kearns' unflinching idealism. He may be the Mr. Smith of car parts, but he's also a stubborn pain in the ass. His wife moves on, his

CONTINUES ON PAGE 62 »

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## ONGOING CONT>

kids grow resentful, and the "Is it all worth it?" question lingers throughout. It's no wonder the film ends not with life-affirming sunlight but a torrential downpour: for an underdog story, it's kind of depressing. (1:59) *Albany, 1000 Van Ness, SF Centre.* (Peitzman)

**Forbidden Lie\$** (1:44) *Roxie.*

**Ghost Town** (1:42) *Shattuck, SF Centre.*

**Happy-Go-Lucky** Laying on the misery is a surefire way to Oscar voters' hearts, but what about ebullience? Poppy (Sally Hawkins), cheery London-dwelling hero of Mike Leigh's *Happy-Go-Lucky*, grins even when her bike is stolen. The film's meandering slice-of-life story factors in driving lessons, dating, dancing, family and friend relations, and job challenges; along the way, Poppy's optimism gradually shifts from grating to genuine. And Hawkins' sunny-side-up turn comes without benefit of a heavy plot — an acting triumph that jerks fewer tears but feels no less praiseworthy. (1:58) *Embarcadero.* (Eddy)

**How to Lose Friends and Alienate People** (1:50)

*1000 Van Ness.*

**Man on Wire** (1:34) *Opera Plaza.*

**Nick and Norah's Infinite Playlist** (1:30) *1000 Van Ness, Presidio, SF Centre, Shattuck.*

**Nights in Rodanthe** (1:37) *SF Centre.*

**Quarantine** (1:29) *1000 Van Ness.*

**Rachel Getting Married** *Rachel Getting Married* is hoovering up press due to star Anne Hathaway's personal life, but her performance proves far more memorable than her con-artist ex. Sarcastic, self-destructive chain-smoker Kym (Hathaway) is the black sheep of her chic Connecticut family; she leaves rehab nine months sober to attend her sister's nuptials. (Hubby-to-be is Sidney, portrayed by TV on the Radio's Tunde Adebimpe, who's one of many musicians sprinkled throughout Jonathan Demme's enormous ensemble.) Rosemary DeWitt makes an impression as the no-nonsense bride who's just about had it with her drama-queen sibling; Rachel and Kym's mother is played by Debra Winger, whose surface composure masks a scary bitterness that evokes Mary Tyler Moore in *Ordinary People* (1980). Indeed, *Rachel's* characters are nursing wounds inflicted by a family tragedy — particularly Kym, who is frequently infuriating but always authentic. (1:57)

*Albany, Embarcadero.* (Eddy)

**Religulous** (1:42) *Embarcadero, California, 1000 Van Ness, Piedmont, Presidio, Sundance Kabuki.*

**Saving Marriage** (1:26) *Roxie.*

**Tell No One** (2:05)

*Opera Plaza, Shattuck.*

**Ten Nights of Dreams** (1:40) *Marina.*

**Tropic Thunder** (1:47)

*Four Star.*

**Vicky Christina Barcelona** (1:37) *Empire, Four Star, SF Centre, Shattuck, Sundance Kabuki.*

## REP PICKS

**Full Battle Rattle** See pick box. (1:25) *Premiere Theatre.*

**Immaculate Confession** Getting married is most often a non-contentious, conformist thing to do — but not so if you are a Catholic nun or priest, as Bay Area filmmaker Simone Grudzen chronicles in *Immaculate Confession*, a comical and caring indictment of Catholicism's insistence on celibacy for its spiritual leaders. The film is in spectacular company at the United Nations Association Film Festival, the Bay Area's surest solution to your social issue documentary hankering. But *Immaculate Confession* is worth singling out for its strengths, such as its delightful archival footage of religious ceremonies and family life, and its entertaining exploration of the life trajectory of individuals whose Catholic church connections were complicated when they discovered romantic love. Such was the case for Grudzen's parents, who ended up pursuing a more liberated brand of spirituality — much like one of the film's primary subjects, who fled his church and conventional lifestyle in Philadelphia to lead a decidedly bohemian one in San Francisco. Grudzen peppers her interviews with facts that illuminate the situation's absurdity, such as the fact that married nuns and priests remain excommunicated while convicted criminals are allowed to re-enter a church that is struggling with a dire shortage of leaders. *For screening info, visit www.unaff.org.* (Kevin Langson)

**Leslie Thornton: Tuned Always to a Shifting Ground** A notable contributor to U.S. avant-garde cinema since 1975, Brown University Modern Culture and Media Studies prof Thornton is a master at pastiching found and new audiovisual materials for provokingly dislocative effect. Her epic signature work — still in-progress, its episodes traversing two-decades-plus so far — is *Peggy and Fred in Hell*, a black-and-white science-fiction serial whose initially very young "actors" enact a hazy post-apocalyptic narrative suspended between directorially guided intent and simple child-play. Elsewhere, Thornton has evinced a fascination with cross-cultural stereotyping, whether via the vintage Arab sexploitative postcards of *Sahara Mohave* (2007) or the doll-like Chinese wife of another era who provides central image to *Adynata* (1983). Brief description (or even onetime viewing) can scarcely scratch their complex layerings of image and sound, not to mention lynch, verite, deconstructive critique, repetition and pure non sequitur. The above-mentioned and more play in a three-program San Francisco Cinematheque retrospective at which Thornton herself will be in attendance. Ambiguous, challenging abstracts that are never dull, her film, video, and multimedia pieces constitute a major body of work. *Sun/19, Tues/21 and Oct 26, 7:30 pm, Yerba Buena Center for the Arts, 701 Mission, SF; www.sfcinematheque.org.* (Harvey)

**Megalopolis** Six seething metropolises show their sores and splendor in *Megalopolis*, a science fiction-inspired documentary about the conflicts and contrasts that make the world's largest population centers dynamic and chaotic. Aerial shots, paired with discordant poetry, open sequences that seem to suggest that there is something nefarious in the air over Tokyo, Sao Paulo, and the other burgs. If the structure befuddles initially — it takes awhile to grasp the content and rhythm as we leap from city to city — it soon reveals a morbid affection for the depravity of urbania that drives this film. The common thread between these disparate locales is the absurdity of the contrast between the lifestyles of the disenfranchised and the wealthy, from heaps of garbage to hedonism. This may be an obvious idea, but its poignancy is reinvigorated here by mischievous juxtapositions: images of fiercely frivolous fashionistas shopping in Tokyo boutiques while a rather abject young man speaks of Japan's online mass suicide movement. At some points, poverty becomes the focus, and one investigation allows Muslim students in Karachi to set the record straight about their school, seen by some as a terrorist breeding ground. These journalistic moments nicely complement the moody art of others, and in the end, *Megalopolis* has a bleeding heart that drips sporadically and strategically. *For screening info, visit www.unaff.org.* (Langson) **SFBG**

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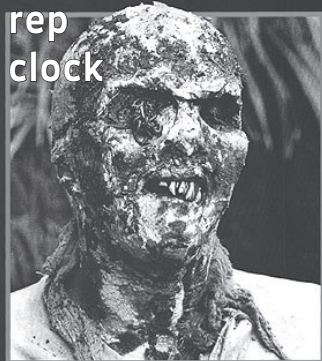
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# ZOMBIE

... THE DEAD ARE AMONG US!

Lucio Fulci's eye-oozing masterpiece *Zombie* plays the Clay's Late Night Picture Show Fri/17-Sat/18.

Schedules are for Wed/15–Tues/21 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**“ARAB FILM FESTIVAL”** Various venues in San Francisco, Berkeley, and San Jose; [www.aff.org](http://www.aff.org). \$12. Fest celebrates 12 years of showcasing films from the Arabic-speaking world and the Arab Diaspora.

**ARTISTS' TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6. “Revival House Classic Queer Cinema:” *Ziggy Stardust and the Spiders from Mars* (Pennabaker, 1973), Wed, 8. *The Invisible Forest* (Alli, 2008), Fri, 8. “Other Cinema:” Works by Melinda Stone and Natalie Jeremijenko, Sat, 8:30.

**BRAVA THEATER** 2781 24<sup>th</sup> St, SF; [www.coun-tercorp.org](http://www.coun-tercorp.org). \$10. “Anti-Corporate Film Festival,” films and discussions about the power and influence that corporations have on our lives, Wed-Fri.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$6-10. “Bette Davis Centennial”: •*Now, Voyager* (Rapper, 1942), Wed, 2:30, 7, and *Deception* (Rapper, 1946), Wed, 4:50, 9:15. “Legendary Composer: Nino Rota (1911-1979)”: •*Rocco and His Brothers* (Visconti, 1960), Thurs, 7:30. “Shock it to Me! Fourth Annual Classic Horror Film Festival:” •*Halloween* (Carpenter, 1978), Fri, 7:30, and *Night of the Living Dead* (Romero, 1968), Fri, 10; •*Horror of Dracula* (Fisher, 1958), Sat, 2, and *The Curse of Frankenstein* (Fisher, 1957), Sat, 4; •*Night of Dark Shadows* (Curtis, 1971), Sat, 6:30, and *House of Dark Shadows* (Curtis, 1970), Sat, 9:30. “Lean Sundays”: *Doctor Zhivago* (Lean, 1965), Sun, 2:30, 7. “Master of Light: Conrad Hall”: •*American Beauty* (Mendes, 1999), Tues, 7, and *Smile* (Ritchie, 1975), Tues, 9:25.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$5.50-9.25. *Ashes of Time Redux* (Wong, 2008), Oct 17-23, call for times. *Ballast* (Hammer, 2008), Oct 17-23, call for times. *Boogie Man: The Lee Atwater Story* (Forbes, 2008), Oct 17-23, call for times. “Ingmar Bergman: Scenes from a Master:” *Sawdust and Tinsel* (1953), Wed, 7; *The Blessed Ones* (1986), Thurs, 6:30 and Sat, 8:30; *Cries and Whispers* (1972), Thurs-Fri, 8:30; *Bergman Island* (Nyrreröd, 2006), Fri, 6:30 and Sat, 4:30; *The Best Intentions* (August, 1992), Sat, 7; *Fanny and Alexander Part One* (1982), Sun, 2:30 and Mon, 7; *Fanny and Alexander Part Two* (1982), Sun and Tues, 7.

**CLAY** 2261 Fillmore, SF; (415) 346-1124, [www.landmarkafterdark.com](http://www.landmarkafterdark.com). \$8-10.50. “Late Night Picture Show:” *Zombie* (Fulci, 1979), Fri-Sat, midnight.

**EMBARCADERO** One Embarcadero Center, SF; [www.sffs.org](http://www.sffs.org). \$12.50. *Fear(s) of the Dark* (Various, 2008), Tues, 7:30. With co-director Charles Burns in person.

**GOETHE-INSITUT** 530 Bush, SF; (415) 263-8768, [www.goethe.de/sanfrancisco](http://www.goethe.de/sanfrancisco). \$5. “Literature in Motion: Thomas Mann”: *The Confessions of the Swindler Felix Krull* (Hoffmann, 1957), Tues, 7.

**GRAND LAKE** 3200 Grand, Oakl; (510) 452-3556. \$10-15. *Protagonist* (Yu, 2007), Thurs, 7:30. Benefit for Walden House's programs for formerly incarcerated mothers seeking to reunite with their children and families.

**HUMANIST HALL** 390 27th St, Oakl; [www.human-isthall.org](http://www.human-isthall.org). \$5. *The Fourth World War* (Rowley, 2003), Wed, 7:30.

**LUMIERE** California at Polk, SF. *Life for Sale*, Thurs, 7:30. Film also screens Oct 23, 7:30pm, Shattuck, 2230 Shattuck, Berk; for more information, visit [www.lifeforsalemovie.com](http://www.lifeforsalemovie.com). **Callback:** *The Unmaking of BloodStain* (Wolfson, 2005), Fri. For more information, visit [www.callback-movie.com](http://www.callback-movie.com). “Range Life Entertainment,” four independent films on an indie-distribution tour, Oct 20-23; for more information, visit [www.rangelifeentertainment.com](http://www.rangelifeentertainment.com).

**ODDBALL FILMS** 275 Capp, SF; (415) 558-8117, [info@oddballfilm.com](mailto:info@oddballfilm.com) (RSVP required as space is limited). \$10. “Experiments in Terror 3,” short films, Fri, 8. “Home Movie Day:” home movie clinic and screenings, Sat, 1 (free); curated screening, Sat, 8. For Home Movie Day events, visit [www.sfm.org](http://www.sfm.org).

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. “Unknown Pleasures: The Films of Jia Zhangke”: *Platform* (2000), Wed, 7; *Still Life* (2006), Fri, 8:30. “Envisioning Russia: A Century of Filmmaking”: *Tractor Drivers* (Pyryev,

1939), Thurs, 6:30; *Carnival Night* (Ryazanov, 1956), Thurs, 8:20; *The Cranes Are Flying* (Kalatozov, 1957), Sat, 6:30; *The Letter Never Sent* (Kalazotov, 1959), Sat, 8:30; *Jewish Luck* (Granovsky, 1925), Sun, 1:30; *Uncle Vanya* (Konchalovsky, 1970), Sun, 3:30. “Movie Love in the Sixties: Jean-Luc Godard:” *Alphaville* (1965), Fri, 6:30. “Home Movie Day:” “Film Clinic and Screening,” Sat, 12:30 (free admission); “Accidental Art: A Home Movie Day Celebration,” Sat, 4. “No Wave: The Cinema of Jean Eustache”: *The Virgin of Pessac: Two Versions* (1968/1979), Sun, 5:45. “Alternative Visions:” “Alternative Requirements 2008,” Tues, 7:30.

**PIEDMONT** 4186 Piedmont, Oakl; (510) 464-5980, [www.landmarktheatres.com](http://www.landmarktheatres.com). \$8. “Cult Classics Attack 2”: *The Dark Crystal* (Henson and Oz, 1982), Fri-Sat, midnight.

**PIRATE CAT RADIO CAFÉ** 2781 21<sup>st</sup> St, SF; [shelly@piratecatradio.com](mailto:shelly@piratecatradio.com). \$5. **Shutdown: The Rise and Fall of Direct Action to Stop the War** (Direct Action to Stop the War, 2008), plus trailers and shorts, Thurs, 8.

**PREMIERE THEATRE** Letterman Digital Arts Center, Presidio, SF; [www.sffs.org](http://www.sffs.org). \$12.50. *Full Battle Rattle* (Gerber and Moss, 2008), Thurs, 7:30.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$5-8.50. *Roman Polanski: Wanted and Desired* (Zenovich, 2008), Wed, 2, 7:15, 9:25. *Chinatown* (Polanski, 1974), Thurs, 7, 9:40. *The Dark Knight* (Nolan, 2008), Fri-Sat, 8 (also Sat, 2, 5). *Last Year at Marienbad* (Resnais, 1961), Sun-Mon, 7:15, 9:20 (also Sun, 2, 4). *American Teen* (Burstin, 2008), Oct 21-22, 7:15, 9:20 (also Oct 22, 2).

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-10. **Call and Response** (2008), Wed-Thurs, 6:15, 9, 9:45 (also Sun, 2, 4). *Saving Marriage* (Henning and Roth, 2006), Wed-Thurs, 6:10, 8, 9:50 (also Wed and Sun, 2, 4). San Francisco DocFest, Oct 17-Nov 6. See film listings. “Midnight Circus Extreme Asian Cinema:” *Chanbara Beauty* (Fukuda), Fri-Sat, midnight.

**SAN FRANCISCO PUBLIC LIBRARY** Koret Auditorium, 100 Larkin, SF; [www.sfpl.org](http://www.sfpl.org). Free. *Charlie Wilson's War* (Nichols, 2007), Thurs, noon.

**“UNITED NATIONS ASSOCIATION FILM FESTIVAL”** Various venues in Palo Alto and San Francisco; [www.unaff.org](http://www.unaff.org). \$8. The 11<sup>th</sup> annual festival, themed “Blue Planet, Green Planet,” showcases films and videos dealing with human rights, the environment, health issues, racism, and more, Oct 19-26.

**UNIVERSITY OF SAN FRANCISCO** Fromm Hall, 2497 Golden Gate, SF; <http://2008tff.blogspot.com>. Free. “Taiwan Film Festival,” contemporary films from Taiwan, Thurs-Fri. Festival continues at Stanford University; see web site for additional information.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. “The People Behind the Screen: Bay Area Film Curators Invade YBCA:” “Kino21 presents: The 10,000 Mile Bike Race,” Thurs, 7:30; “An Evening with Peaches Christ and Her No-Budget Short Film Collection,” Sat, 7:30. **SFBG**

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FILM

## first run venues

**Oliver Stone tackles our lame-duck president (played by Josh Brolin) in W., opening Fri/17.**  
 PHOTO BY SIDNEY RAY BALDWIN

## 12<sup>TH</sup> ANNUAL مهرجان الأفلام العربية ARAB FILM FESTIVAL

**OCTOBER 16<sup>TH</sup>-28<sup>TH</sup> 2008**  
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The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

- SAN FRANCISCO**  
**Balboa** 38th Ave/Balboa. 221-8184, www.balboamovies.com.  
**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.  
**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.  
**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.  
**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.  
**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.  
**Empire** West Portal/Vicente. 661-2539.  
**Four Star** Clement/23rd Ave. 666-3488.  
**Kabuki Cinema** Post/Fillmore. 929-4650.  
**Lumiere** California/Polk. 267-4893, 777-FILM, #097.  
**Marina Theatre** 2149 Chestnut. www.ints.com/marina\_theatre  
**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.  
**Metro** Union/Webster. 931-1685.  
**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.  
**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.  
**Presidio** 2340 Chestnut. 776-2388.  
**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.  
**Stonestown** 19th Ave/Winston. 221-8182.  
**Vogue** Sacramento/Presidio. 221-8183.
- OAKLAND**  
**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.  
**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.  
**Parkway** 1834 Park, Oakl. (510) 814-2400.  
**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

- BERKELEY AREA**  
**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.  
**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.  
**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.  
**Emery Bay** 6330 Christie, Emeryville. (510) 254-0107.  
**Oaks** 1875 Solano, Berk. (510) 526-1836.  
**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.  
**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.  
**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.  
**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. SFBG



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**psychic dream astrology**

**OCT. 15-21**

Mercury goes direct  
on Oct. 15! Praise be!

**ARIES**

**March 21-April 19**  
Feeling hot and saucy can spark all kinds of energy, useful for do-right lovin' or any other libidinous purpose you choose. This week, channel your sexy vibes into creative affairs of not only the physical self but also the artistic one. Use your body as a vehicle for creative self-expression.

## TAURUS

**April 20-May 20**  
You've gotta let love rule, buddy. It's easy to overthink things, but you'll make simple matters unnecessarily complicated. Don't avoid or overwork your ideas. Instead, for best results, approach your cares with a loving attitude, patience, and common sense.

## GEMINI

**May 21-June 21**  
You are like the kid who wants to go on a roller coaster but won't dare to do it. You're nervously pacing around the theme park, gorging on bonbons, envying those on the ride, and obsessing over what you want but won't let yourself have. Use timing and care so that when you finally give yourself permission to enjoy the fun, you don't create a self-fulfilling prophesy about your fears.

## CANCER

**June 22-July 22**  
When you don't know what to do, it'd be great if you could just do nothing. Your gut instincts are strong, Cancer, but your circumstances may feel chaotic and throw you off this week. If you don't have the perspective needed to make wise and considered choices, bust some subtle moves to

avoid self-sabotage.

**LEO**

**July 23-Aug. 22**  
Make a plan, have that talk you've been putting off, and take a step closer to adventure or your big-picture plans! Make your ego your best amigo this week. Your confidence and swagger will inspire fun and fancy, if you let it. But don't let it be a bad guy in your belly, cock-blocking you from the true happiness you deserve.

## VIRGO

**Aug. 23-Sept. 22**  
Instead of taking a balanced and positive approach, you've put your inner worrywart in charge. Don't run around like a chicken with its head cut off. Confusion is rough on a Virgo's self-esteem, but it doesn't have to rain out the whole parade. Minimize problems by making healthy compromises you can grow into.

## LIBRA

**Sept. 23-Oct. 22**  
This is one of those times when being honest and direct can bring you closer to your homeys instead of stirring shit up. When you approach difficult situations with a positive attitude, you're more likely to get good results. If all is solid in your life, start something new; if not, this is a good time to fix what's broken.

## SCORPIO

**Oct. 23-Nov. 21**  
It's like Battle of the Bands in your head, and you are vacillating between faith and trust and fear mongering and worry. Don't let the Bad Vibes Band win. Enjoy your journey so that once you get to the destination, it won't be like sweet honey between a rock and a hard place.

Step toward balance,  
Scorp.

## SAGITTARIUS

**Nov. 22-Dec. 21**  
You can't change the past, my dear. Lament about what once was all you want, but know that even if it came back to you, it wouldn't be the exact same. Get real about the present and have a good look toward your future. If it doesn't seem bright to you, consider what you can do now to improve things for later.

## CAPRICORN

**Dec. 22-Jan. 19**  
Don't be so focused that you miss the point. You run the risk of letting ideas or emotional dynamics get to a place where they're all soupy. Too much attention is just as bad as not enough, ya workaholic. So tap in to your inner fierceness and trust that your foundation is strong enough to hold you.

## AQUARIUS

**Jan. 20-Feb. 18**  
Make life work for you, Aquarius. The sands of your inner self, each grain of you, are shifting. Your emotional landscape can have a safe ebb and flow. Now is the time to get on your metaphorical boogie board and ride what comes like a good wave, employing all the flexibility you can muster.

## PISCES

**Feb. 19-March 20**  
You are responsible for embodying the changes you want to see in your relationships. Why should anyone respect your boundaries if *you* don't? Shine a light on your inner self and gain some perspective. Then make some bold leaps toward others in a real and checked-in way. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years. Check out her Web site at [www.lovelanyadoo.com](http://www.lovelanyadoo.com) or contact her for an individual astrology or intuitive reading at [psychicdream@sfbg.com](mailto:psychicdream@sfbg.com).



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**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314059-00 The following person is doing business as **BRONZE BEAUTY**, 1929 Ocean Ave., San Francisco, CA 94112. Nhung Nguyen, 570 Duncan St., San Jose, CA 95127; Tuai Nguyen, 3182 Impala Dr. #1, San Jose, CA 95117. This business is conducted by a general partner-ship. Registrant commenced business under the above-listed fictitious business name on the date 8/28/08. Signed Nhung Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on Aug 28, 2008. **September 24, October 1, 8, 15, 2008. L#425201.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314282-00 The following person is doing business as **ERIK'S DOG-WALKING and PET SITTING**, 1864 Maybelle Dr. Pleasant Hill, CA 94523. Erik William Grow, 1864 Maybelle Dr., Pleasant Hill, CA 94523. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Erik W. Grow. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribell Jaldon on Sep 9, 2008. **September 24, October 1, 8, 15, 2008. L#425203.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314303-00 The following person is doing business as **BACKSTAGE**, 219 Balboa St., San Francisco, CA 94118. Ashley Fong, 1654 30th Ave., San Francisco, CA 94112; Rafael Amador, 201 Harrison St.#823, San Francisco, CA 94105. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date Sept 1, 2208. Signed Ashley Fong. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Sep 10, 2008. **October 1, 8, 15, 22, 2008. L#430101.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314537-00 The following person is doing business as **JAZZ CIGARETTE**, 1384 McAllister St. Apt #2, San Francisco, CA 94115. William R. Cline, 1384 McAllister St. Apt #2, San Francisco, CA 94115. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 9/19/08. Signed William R. Cline. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Sep 19, 2008. **September 24, October 1, 8, 15, 2008. L#425202.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314697-00 The following person is doing business as **PORTOFINO LIQUOR & DELI**, 4401 Green Blvd., San Francisco, CA 94118. S&Q Ventures LLC, 170 King St. Unit 906, San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kevin Nguyen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lana Lee on Sep 25, 2008. **October 1, 8, 15, 22, 2008. L#430102.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314801-00 The following person is doing business as **RAINMAN INVESTIGATIONS**, 219 Moultrie St., San Francisco, CA 94110. Robert Stemme, 219 Moultrie St., San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Robert Stemme. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on Sep 30, 2008. **October 8, 15, 22, 29, 2008. L#430203.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0314914-00 The following person is doing business as **SOUL FREE**, 775 Geary St. Apt #305, San Francisco, CA 94109. Jo'Dell Parks, 775 Geary St. Apt #305, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/3/08. Signed Jo'Dell Parks. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Mariedyne L. Argente on October 3, 2008. **October 8, 15, 22, 29, 2008. L#430202.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0315019-00 The following person is doing business as **BLUE SKY TRAINING SCHOOL**, 2438 Taraval St., San Francisco, CA 94116. Jian Xiong Luo, 841 47th Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/8/08. Signed Jian Xiong Luo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Oct 9, 2008. **October 15, 22, 29, November 5, 2008. L#430303.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0315024-00 The following person is doing business as **DC CREDIT CARD CENTER**, 1890 Evans Ave., San Francisco, CA 94124. Pablo Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 10/10/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on October 10, 2008. **October 15, 22, 29, November 5, 2008. L#430302.**

**NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE.** Date of Filing Application: October 8, 2008. To Whom It May Concern: The name of the applicant is: **SANDRA K INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 491 Potrero Ave. San Francisco, CA 94110-1429. Type of License Applied for: 48-ON-SALE GENERAL PUBLIC PREMISES. Publication date: **October 15, 2008 L#430301.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545389. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Carlos Velasco for change of name. TO ALL INTERESTED PERSONS: Petitioner **IRMA DURAN** filed a petition with this court for a decree changing names as follows: Present Name: CARLOS VELASCO. Proposed Name: **CARLOS DURAN-VELASCO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Nov 20, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on September 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Sep 18, 2008 by Gordon Park-Li, Clerk. Elias Butt, Deputy Clerk. **September 24, October 1, 8, 15, 2008. L#425204**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545444. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Vitali Iourtchenko for change of name. TO ALL INTERESTED PERSONS: Petitioner **VITALI IOURTCHENKO** filed a petition with this court for a decree changing names as follows: Present Name: VITALI IOURTCHENKO. Proposed Name: **VITALI YURCHENKO**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Dec 9, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Oct 6, 2008. Endorsed Filed, San Francisco County Superior Court of California on Oct 6, 2008 by Gordon Park-Li, Clerk. Elias Butta, Deputy Clerk. **October 8, 15, 22, 29, 2008. L#430201**



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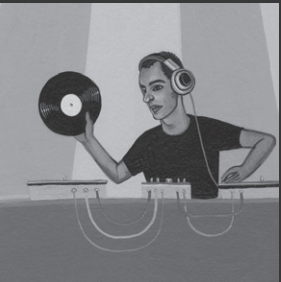
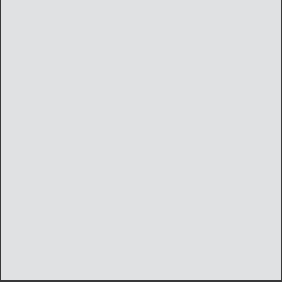
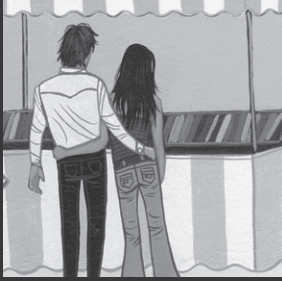
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# Hand it to him

By Andrea Nemerson

> andrea@altsexcolumn.com

## Dear Andrea:

A male friend recently told me that he finds it very frustrating when women try to please him in ways other than intercourse. According to him, during hand jobs and blow jobs, men are just thinking, "Get on with it!" He claims to have spoken to lots of other guys about this who agreed with him.

Is this really true? Are there men who feel like this, or is he winding me up? (I suspect that the sample of people he asked wasn't representative — but it's been on my mind anyway.) Maybe the skills of his sexual partners haven't been up to scratch? Or maybe it's just his problem?

Love,  
Whose Prob?

## Dear Prob:

His problem. My onetime boyfriend (we got married, and now I don't get to have a boyfriend anymore) used to use the phrase "That's not an MP, that's a YP," though he never used it on me, and that's a good thing, because it's really obnoxious. Nevertheless, if this guy were your boyfriend, this would be a YP, too, so let's be glad he's just a friend and it's an HP all the way.

No, I don't think it's particularly true, although the category "men" is rather large, and there are individuals and subgroups who do feel that way. Very young men, for instance, will usually have been waiting for years to "get on with it," and they tend to think of intercourse as "the real thing" or "sex" and feel like everything else is, I guess, the fake thing. The sad part is that this conviction often leads to fairly disappointing sex, especially, but not exclusively, for the girls involved, when teenagers trade in the usually gratifying heavy petting and manual and oral for the strictly genital.

Men who know a bit more about what they really like do tend to have a slightly wider repertoire, depending on and responsive to who(m), what, when, where, and why. Sometimes a man just needs a blow job. Sometimes everything is just too wet and soft to get the job done (although men are, admittedly, generally partial to the wet and soft), and only a hand will do the job. Sometimes the visual element (from above while partner kneels, from behind in doggy style) is the important part, with friction and tempo taking the backseat, as it were. In other words, as in all things sexual, it depends. Your friend, by assuming that all men are just like him, is lacking in imagination, and again I say good for you for not having to be his girlfriend.

Love,  
Andrea

## Dear Andrea:

I've been going out with a great man for a year now, and the sex is finally beginning to flourish in kinky and sensual ways. I can orgasm relatively quickly from a variety of methods. The problem is, recently he can't come from oral or vaginal intercourse. We try different positions, but the only way he can reach orgasm is from his own hand. What is going on here? How can I get him to come with me?

Love,  
Woman waiting

## Dear WW:

I suggest that you don't wait as much as file your preference under "fond hopes" and not make too big a deal out of this, since sexual response is not the sort of system that responds well to stress. I'd also caution you not to take it personally, if that's possible, since assuming you are not doing anything differently, this appears to be an HP and nothing you can affect much one way or the other. I do wonder if perhaps he has started taking an antidepressant or a beta blocker, both common medications with nearly universal sexual side effects, at least at first. If so, give it a while, and if things don't improve, he can go back to the doctor for a meds adjustment and a general checkup, since there are a lot of conditions, including diabetes, that could be causing this.

If not that or that or that other thing, the usual culprits are aging (possible; you didn't say), anxiety, and, of course, boredom. Lots of people would rather hear that their partner has a dangerous, progressive disease than that he's bored, but don't freak out. If you're just getting into the fun, kinky part together, it's unlikely that he's bored already. He may be worried about something, or fixating on something even kinkier that he's afraid to ask for but that you might feel like offering if only you knew what it was. And he might simply be aging out of the sorts of stimulation that did it for him before and need rougher handling, which you can certainly provide. Watch what he's doing with the successful handiwork — where is he stroking, how hard and how fast? Once you know what's working, you can try re-creating the sensations in a way that gets and keeps you involved. Nobody said you can't use your hand (or his) during a blow job, right? Or during what the guy in the first letter would insist all men like better anyway?

Love,  
Andrea

Got a salacious subject you want Andrea to discuss? Ask her a question!

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› women seeking men

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Latin-American lady, 60s, petite, slim, nice-looking, brown/brown, caring, college-educated, independent, US citizen. Loves museums, historical sights, travel, and delightful conversations. Seeking Irish-descendant, Catholic gentleman, 70+, to share life with. **☎861416**

## LOVE TO TRAVEL

Attractive, petite SAF, 58, financially/emotionally stable, landscape designer, likes reading, travel, classical music, working out. Seeking a male, 55-65, 6'+, dynamic, energetic, honest, sincere. No drama or baggage. LTR. **☎270631**

## MARRIAGE-MINDED

39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. **☎263705**

## ARE WE A MATCH?

SWF, 41, 5'8", looking for SM, 38-48, N/S, for friendship first possibly leading to more. I love curry dishes, the arts, nature, writing. **☎293630**

## WANTING

SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. **☎247003**

## TAKE A CHANCE ON ME

Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **☎280729**

## STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **☎809149**

## WHATEVER HAPPENS

Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **☎281901**

## ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. **☎651494**

## LET'S ENJOY LIFE!

SF, 60s, friendly, caring, intelligent, motivated and stable. Enjoys music, dancing, reading, the outdoors, dining out, the beach, biking and much more. Would like to me a SM, 50+, for long-term relationship. **☎280727**

## HI THERE!

SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. **☎280728**

## NURTURING SINGLE WOMAN...

goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. **☎281896**

## READY FOR LTR

Adaptable, friendly female, outdoorsy, caring, mischievous, adorable, enjoys hiking, long drives, coffee shops, museums. Seeking SM, 50-59, for LTR. **☎281897**

## GOOD VALUES

Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. **☎281902**

## VERY YOUTHFUL SENIOR

N/S DW, enthusiastic, outgoing, active, seeks a N/S vibrant man 60-80 who enjoys music, movies, walks, and dancing. 10 points more if he has a SOH. **☎280138**

## FRIENDS FIRST

SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **☎943818**

## SINGER

### SEEKS TRUE HARMONY

Petite, fit, attractive, passionate female, youthful 60-years young, UCSC graduate, sensitive, natural, open-minded, 60s influence, peacenik, into music, yoga, healthy lifestyle, cuddling, laughter. Seeking similar tobacco-less male, for friendship first, who desires LTR. San Francisco. **☎274570**

## SWEET AND SINGLE

Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **☎434857**

## LET'S

### MEET SOON!

Feminine SF, caring, bright, optimistic, seeks SM, 45-53, for casual dating. Interests: camping, dining out, hiking, dancing, walking and more. **☎293599**

› men seeking women

## SEEKING FRIEND

Bilingual SHM, 51, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **☎202389**

## HELLO LADIES

Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. **☎775819**

## COME PLAY

Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. **☎280142**

## SENIOR MALE

Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. **☎200365**

## BLACK LADIES ONLY

WM seeks African-American ladies who enjoy oral pleasure from a WM. Reciprocity and intercourse are not required. **☎284333**

## COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, , ISO nice looking, charming female, 60s/70s, for quality time and more. **☎462878**

## SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **☎230241**

## LOOKING FOR YOU!

SBM, 18, likes going out and having fun, partying, playing football with the guys. Looking for SBF, 19-25, for possible relationship. **☎295354**

## WONDER

### WOMAN WANTED

SWM, 50, 5'11", 195lbs, needs daring Super Heroine to rescue me from villainesses. Romance and LTR very possible! **☎294604**

## DRAMA FREE

SHM, 35, looks 25, 5'7", 160lbs, handsome, down-to-earth, open-minded, light smoker, no children, has a job, seeks SF for casual relationship. **☎266810**

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## HELLO THERE!

SM, 40ish, friendly, intelligent, personable, compassionate, honest, likes reading, dining out, dancing, traveling. ISO nice woman, 30-50, for LTR. **☎293594**

## DINNER EXCHANGE

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› men seeking women

## NAKED IN THE SHOWER

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## MARRIED WHITE COUPLE...

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## WM SEEKS BLACK COUPLE

SWM, mid 40s, enjoys watching movies. Interested in meeting a black couple, up to 40, H/W proportionate, for fun times together. **☎295187**

## PLEASURE FOR BOTH

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**Potrero Hill History Night**  
Saturday, October 25, 2008

5:30 PM TASTE HILL HISTORY!  
Slovenian Kielbasa  
Russian Piroshki  
Tasty Desserts and Drinks  
by Chat's Coffee and Thinker's Cafe  
\$7 Donation Benefiting  
International Studies Academy

7-9 PM HEAR HILL HISTORY!  
Goat Hill Phil in Conversation with colorful  
long-time residents.  
Special Presentation:  
The Archaeology of Mission Bay

**International Studies Academy**  
(Formerly Enola Maxwell School)  
655 De Haro at 18th

For more info, call 415.863.0784

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